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FEBRUARY '94



Neil Peart

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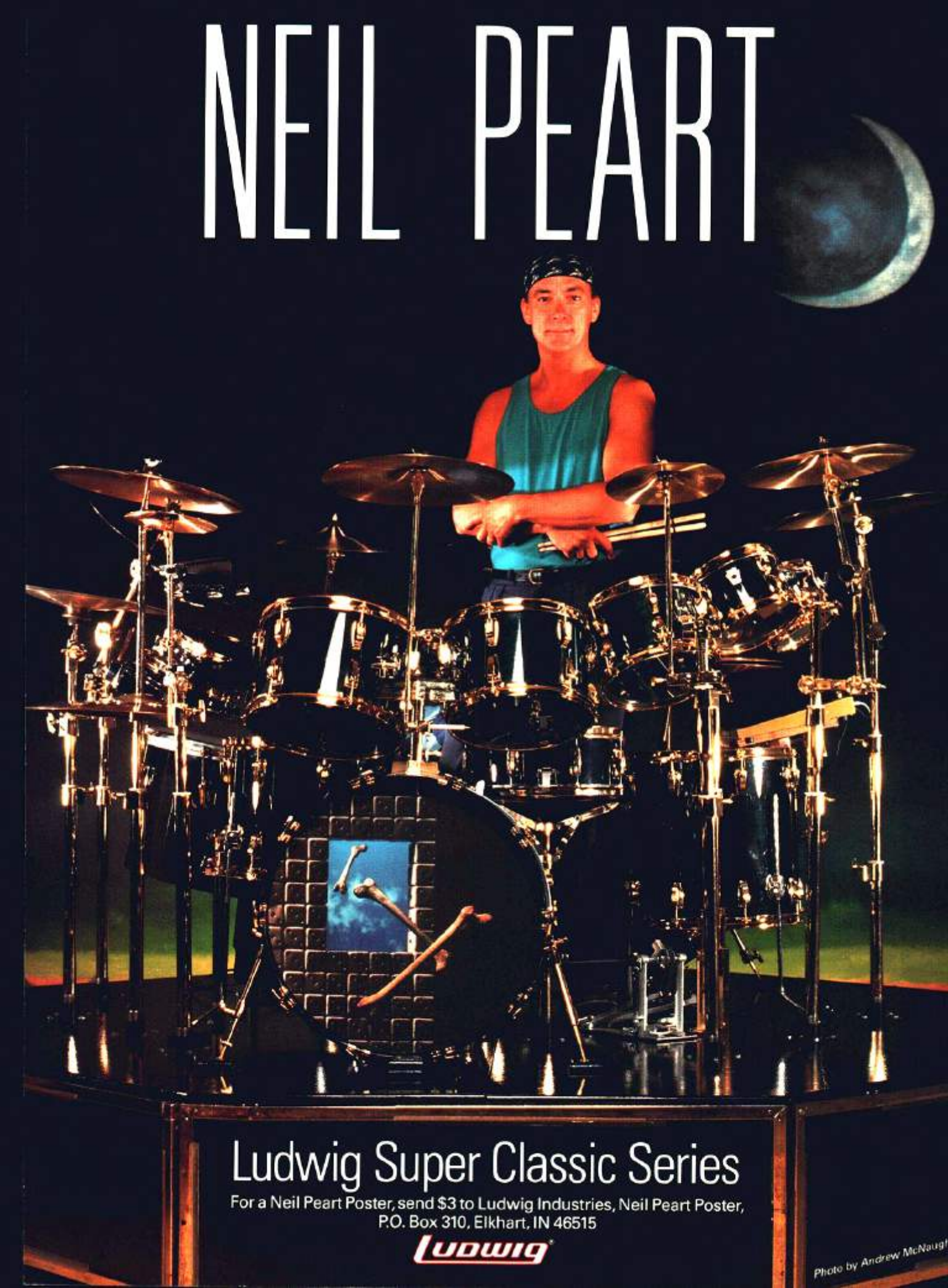
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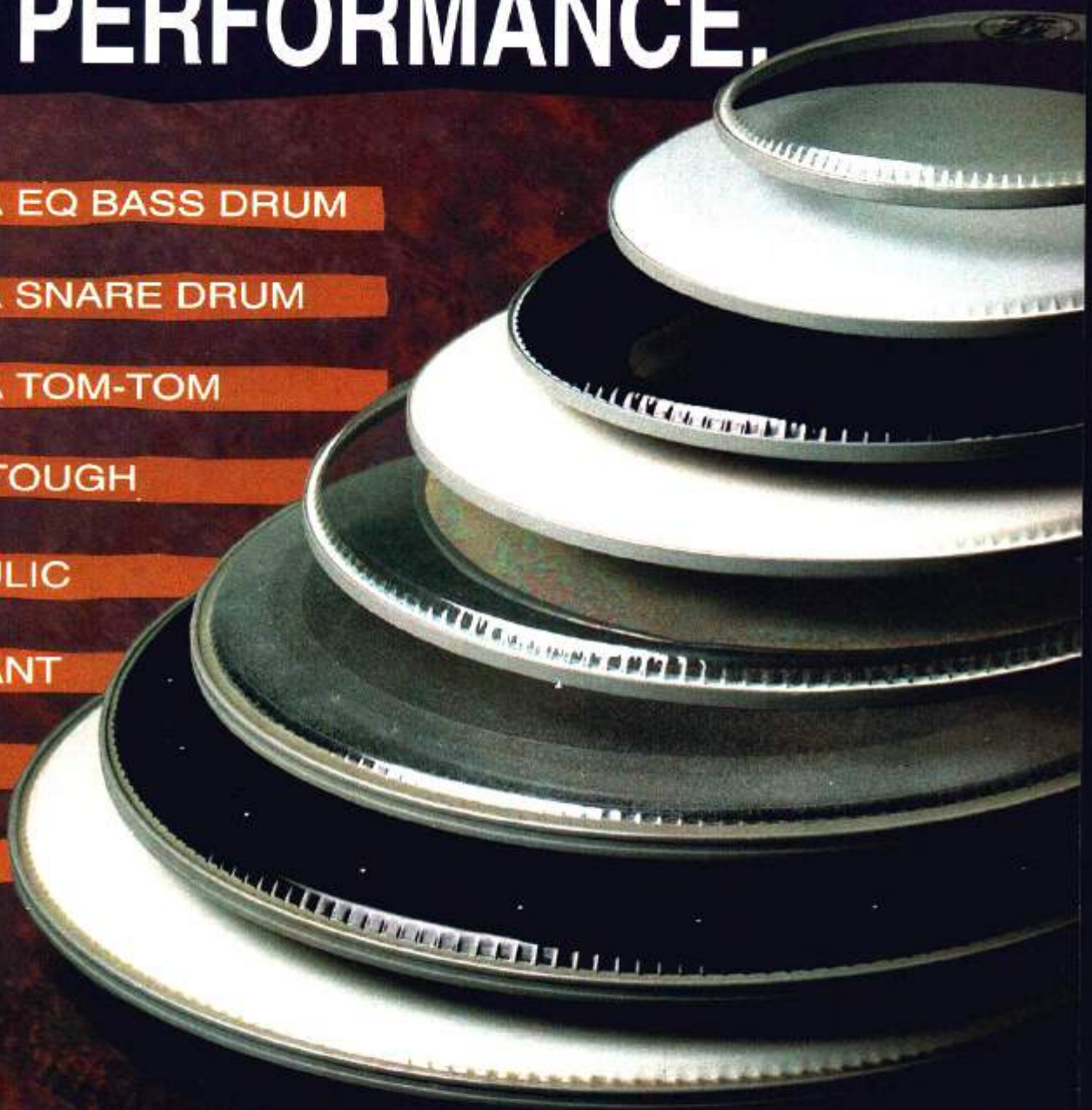
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On Staff At MD



Each month I receive anywhere from ten to twenty resumes from individuals looking for employment at *Modern Drummer*. Unfortunately, that's considerably more than the number of jobs available at the magazine.

The *MD* staff is actually rather small in comparison to some publishing companies, and our employee turnover rate is extremely low. *MD* staffers tend to stay for long periods, and some of our employees now exceed ten years of continuous service. However, that shouldn't discourage you from sending in your resume if you're a qualified applicant. Employment opportunities *do* occasionally occur as key employees move on, or when new positions are created. I can assure you that every resume we receive is reviewed, acknowledged, and filed in accordance with the applicant's background and qualifications.

The majority of inquiries I receive are from drummers who desire positions on the *MD* Editorial Department staff. If you're applying in this area, be aware that though a solid drumming background is a prerequisite, it's definitely not the *only* thing we look for. Good writing and editing skills are obviously essential, as is a thorough knowledge of the industry and nearly all facets of the art and the instrument. If you feel you possess the necessary skills, there's certainly no harm in sending us your resume.

I also hear from many people interested in working in the *MD* Art Department. Since all of our production work is now totally computerized, a solid grasp of state-of-the-art computer technology is absolutely essential for these positions. Of course, the creative talent needed to turn words, photographs, and illustrations into effective layouts remains the most important aspect of any job in the Art Department.

Finally, I regularly receive resumes from people in search of employment in marketing, circulation, advertising sales, and public relations, and for general administrative positions. Once again, our turnover rate in all of these departments is *very* low, and as a result there are a limited number of openings. But if you feel you have the appropriate skills and experience to work at the magazine in these—or any other—capacities, it never hurts to have your resume on file here at *MD*. Positions can open up at any time, and if your qualifications happen to meet our needs, you just might hear from us someday.

RS

MODERN DRUMMER

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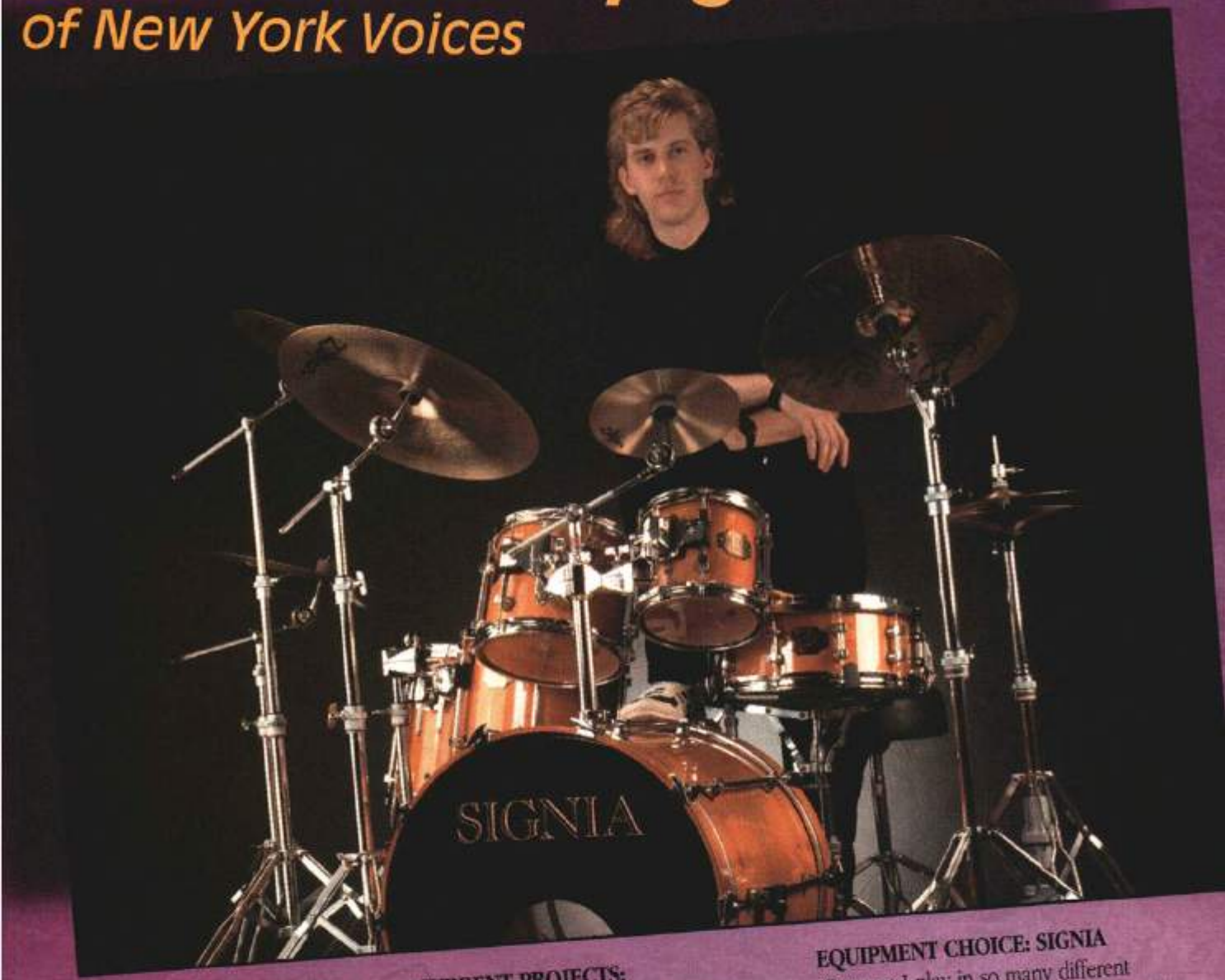
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Profile: Tommy Igoe
of New York Voices



PERSONAL DATA:

TOMMY IGOE

BORN: Emerson, New Jersey.

CURRENT PROJECTS:

- Currently on World Tour with New York Voices in support of their current release *"Who's Inside"*.
- Just completed new albums with *David Wilcox* and with *Michael Zilber and the New 4 Freshmen*.
- Busy session player in New York City doing jingles, albums and soundtracks.

EQUIPMENT CHOICE: SIGNIA

"Because I play in so many different situations, I need a kit that adapts quickly to what I need with no hassles. Signia never lets me down – they tune up quick and they're tough. I've been all over the planet with them and never once had a battle much less a major breakdown. Just one look will tell you these drums mean business."

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Covering Holes In Pearl Shells

In your October '93 *It's Questionable* column, Chris Light, of Freehold, New Jersey, asked for advice on filling the holes in his Pearl tom-tom shells created by the removal of the tom-arm mounts (for the purpose of RIMS mounting). Bill Detamore suggested filling the holes with either doweling or a circular piece cut from another shell.

Instead of these filling operations, which can be difficult, time-consuming, and potentially damaging to the shell, we recommend that Mr. Light consider the Pearl *GK-90,* which is a hole-covering device that consists of plastic inside and outside masks that are shaped like our *BT-2* tom bracket. Bolts and nuts are provided to attach the device to the shell through the original mounting holes. When the *GK-90* is installed, the holes are covered both from within and without. A metal plate with the Pearl logo is laminated to the outside mask.

We feel that the *GK-90* is ideal for drummers who want to cover the holes in their Pearl shells left behind by the removal of the tom bracket when using our *I.M.S. (Integrated Mounting System)* or other suspension mounting systems. The unit retails for $8.

Gene Okamoto
Pearl Corporation
Nashville TN

In Praise Of Metronomes

Like many of your readers, I'm a budding drummer who's been playing with a neighborhood band for about two years. I've never had a lesson, and have gained most of my limited skills through trial and error.

Two areas I struggle with as a fledgling drummer are 1) a tendency to let no space go unfilled, and 2) allowing the tempo to *drift* a bit. In an effort to tighten up our tunes, we started practicing with a metronome. We plug it in the mixer and crank it through the speakers. What a great tool for practice purposes!

Initially, I felt like the crocodile in *Peter Pan,* and heard the "tick, tick, tick" in my sleep for awhile. But the upshot is that this has improved my playing—and that of the group as a whole—tremendously. Our tunes are tight, sharp, and dynamic, and I have less of a tendency to drift or to fill all the spaces. I no longer consciously hear the metronome as much as I *feel* its presence. My changes, fills, and accents are sharper and more "in the groove."

I'd strongly recommend to other bush-league players and garage bands that they practice with a metronome. I may not be the hottest drummer in town, but I'm becoming one of the *steadiest.*

Robert Jett
Bow WA

Star Of The Future?

This is a picture of my three-year-old cousin, Taavi, who found my practice pad and drumsticks lying around and decided to start working on rudiments. As we can see, he's concentrating really hard to make those double strokes flow smoothly. Who knows...maybe we'll see him on the cover of *MD* in 2020!

Ville Ruso
Helsinki, Finland



A Note From The Deep, Deep South

Let me congratulate you on your excellent magazine. As the amateur drummer I consider myself to be (since I've only been playing for about a year) I have to say that I love the way you focus on different styles—giving us drummers a complete drumming magazine with a great variety of interesting and inspiring articles. Even though where I live *MD* is expensive and sometimes difficult to find, I always manage to get my hands on every issue possible. Thank you and keep up the good work.

Marie Seneca Bush
Caracas, Venezuela

A Reader Responds

I was deeply moved by the "Call For Help" letter *(Readers' Platform,* Nov. '93 *MD)* from Lazar Dzamic of the Catch The Rhythm Drum School in Yugoslavia. I went right out and bought a few pairs of drumsticks and sent them, along with some cassettes and my last six issues of *Modern Drummer.* I just hope the package makes it to them. If it does, I'm thinking of organizing a fund-raiser to send drum instruction books—and maybe even a drumset.

It's amazing to me how great the communication can be to drummers around the world through *MD.* Thanks for publishing the call for help letter from our Yugoslavian brothers.

Rick Ryan
Marietta GA

Editor's note. Rick, you were not alone in your sympathy to the plight of Lazar and his drum school. We received dozens of inquiries for further details. Like you, Modern Drummer *immediately sent a relief package of drum-related items—only to have it returned from Yugoslavia. Owing to the current political situation, deliveries of foreign mail had been totally stopped.*

However, since that time we have heard from MD *reader Richard Santorsola, who was informed by the Yugoslav embassy in New York that there should be no problem with packages weighing under sixteen ounces. They also told him that a postal code should be added to the address. The complete address should now read: Lazar Dzamic, Catch The Rhythm Drum School, 11300 Smederovo, Goricka 3, Yugoslavia, 11000.*

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the world's on fire with the passion and soul of percussion. Now, that fire burns even stronger as Meinl's incredible Livesound conga line makes its street debut here in America.

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Meinl's 8" and 9" Congitas add new range to the conga family.

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{Then Again, There's An 8

If you're one of those drummers whose eyes glaze over at anything longer than the drum solo on "In-a-gadda-da-vida", we'll make this brief.

Noble & Cooley makes the finest drums in the world.

Okay, you're dismissed now. Those of you who wish can go back to looking at the pictures.

If, on the other hand, you're remotely curious as to why we boldly assert our drums are the world's best, if you wonder what on earth we could possibly go on and on about, if indeed you wonder why it takes eight weeks to acquire one, read on. And by all means, take your time. You've got plenty of it.

At Noble & Cooley, we don't subscribe to an assembly-line, piece goods mentality. We make drums according to our own pace.

A pace that has evolved (an unhurried word if ever there was one) over the last 139 years.

We've been hand-making drums in the same New England factory since 1854, where our idea of progress is having moved out of Silas Noble's kitchen workshop.

Our drums manage to be unabashedly retro and cutting edge at the same time. Probably because we don't follow in any other drum company's footsteps.

By the time our drum reaches your door, it will have undergone 37 separate steps, innumerable man-hours and a minimum of 16 weeks to build.

In the end, it will have taken twice as long as necessary to make. Not because we are slow or lazy, but rather, because we insist on tools other manufacturers have long abandoned, finding them quaint, laborious, outdated.

We refer of course to our hands. (Call us crazy, but we've found that an instrument that's played with one's hands is best made by hand.)

We hand-sand lap joints, snare beds and bearing edges to tolerances of a thousandth of an inch.

We steam-bend our solid maple shells (the stock of which is hand picked by a man in Cummington, Massachusetts) in an ancient cast-iron pressure cooker, then wedge them into molds and let them "cure" for just the right amount of time. The result? A shell that's not only perfectly round, but stays perfectly round.

Some of our processes are as closely guarded as the Colonel's secret recipe. For good reason, we might add. Those subtleties elude even our most dogged imitators.

When hardware is finally mounted, it is done with great care to minimize

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Week Wait For The Drum.}

rattles, vibrations or other harmonic distortions. Lugs are attached at the optimal point on the shell – the nodal point. Tension rods thread neatly into machined tubes. Snare throws are the essence of simplicity.

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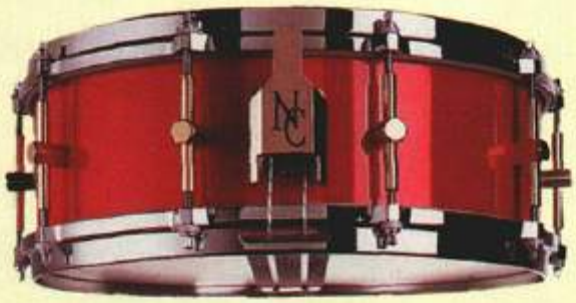
Our attention to detail is legendary. Even our ply-shell drums are made with all the plies running in the same direction. With ply lay-ups that approximate solid shell characteristics, along with efficiently placed hardware, you get the purest sound possible.

Excessive? Perhaps. But the sound of a Noble & Cooley drum more than justifies this slavish attention to detail, this obsession with perfection.

(We've been known to take a drum that's been through the full 16 week cycle and scrap it because of something as small as a hairline flaw in the lap joint which wasn't evident until the final finishing.)

Apparently, this perfectionism is paying off. Our classic SS snare has already achieved reverent status among pros and old-timers, who say they haven't heard anything like it since the heyday of the Radio King. (In fact, they've never heard anything like it, since the Radio King was merely the inspiration for our drums.)

The retro-renaissance we pioneered hasn't been lost on the competition. Maple "custom" drums are a dime a dozen these days. Everywhere, drum makers are getting back to "basics". The difference is those of us at Noble & Cooley never left.



Which is good news for you. Because now you're only eight weeks away from the best drum you've ever played. Why eight weeks? That's how long it takes to custom finish and ship one of our drums to you.

Of course we don't expect you to lay out good money until you've laid into one. So visit your local music shop and check out one of our drums.

Keep this in mind while you're in that shop. There may be a lot of drums on the shelf with "custom" printed on the shell. But there's only one drum with custom in the shell.

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The World's Best Drums.

Carlos Vega

These days, Carlos Vega is excited to be a part of his own band, Burning Water, along with studio pal guitarist Mike Landau, Mike's brother Teddy on bass, and lead vocalist David Frazee. Though Burning Water have been fleshing it out in an L.A. garage with scattered local gigs since '88, they just recently landed a Japanese deal, and now have a record available through mail order (c/o Lon Cohen Management, 11125 Weddington St., Suite B, North Hollywood, CA 91601).

"The sound has different influences," Carlos begins. "There's some Hendrix, a little blues, a little funk, some rock. On one tune I play a bluesy kind of brush thing, and then on another there's a weird 3 against 2 rhythm I came up with, which we wrote a tune around. I've never played in a trio before, and I find it gives me a lot of freedom to do different things without having to worry about playing parts. Teddy lays down the foundation, Mike solos on every song, and I just play between the both of them. It's ballsy, but without being pretentious."

Carlos says the band needs groove support from him. "At the same time, though, because my background is playing all different kinds of music, I'll go with Mike sometimes and leave the groove while he's soloing, and play a little off of him. On a tune where I play brushes, I might be playing some Elvin Jones licks. I'm not into the philosophy of, 'This is a rock band, so it has to be like this.' I'm just into music. In a trio, you have to spice it up a little.

"The kit I use with this band is totally different than what I would use in the studio or with James Taylor," Carlos continues. "I like smaller drums in the studio because I think they record better, so I use 10", 12", 13", 14", and 16" toms with a 22" kick. With this band, I use a 26" bass drum with the front head on, one rack tom, and a floor tom, with just three cymbals. It feels good. You play differently when you're on a different drumset. You can't go for those big tom fills; you have to work your ideas around your whole kit."

Despite his commitment to Burning Water, Carlos is clear that he still enjoys his work with Taylor, as well as the abundance of sessions he does. Some of the recent projects he mentions include Randy Newman's recent interpretation of *Faust.* "It's the soundtrack record for the show on Broadway," he explains. "Randy's the devil, and he's got all these different people like James Taylor as the Lord, Linda Rondstadt as the good girl, and Bonnie Raitt as the bad girl. I've also been working with Vince Gill and Joni Mitchell, who I've always been a fan of. I also did a live record with James Taylor last year." Obviously, Carlos has been busy!

• *Robyn Flans*

Alan Wilder

On their current world tour in support of *Songs Of Faith And Devotion,* Depeche Mode is featuring an element that they had always foregone: live drums. Keyboard player/percussionist/musical arranger Alan Wilder can now officially add "drummer" to his resume, as he is playing a full kit throughout a large portion of each night's show. (When his keyboard services are required for a particular song, the band uses drum programs.)



Although piano was his first instrument, Wilder says, "I've played drums quite a lot in the studio over the last few years. Usually I've played small bursts and then we would sample off drum loops in order to get something that stays in time with a groove. We did even more of that for this album, and it became obvious to us that if we were going to translate it to live, we would have to incorporate more live performance. At that point I thought, 'Why not learn to play the drums properly and play them onstage?' So that's what I've done."

How does the audience respond to Wilder's live playing? "I think it takes the show to a slightly different level, and it's a nice surprise for people to see a bit more physical playing coming from us," he comments. "I personally enjoy it, and so does Dave [Gahan, vocals], who now has someone he can really interact with. One of the things I'm most interested in is combining the human emotion and dynamics of performing with all the technology we've grown up with and used for years. That's a very '90s approach to playing music, and it's a way to get the best of *both* worlds."

• *Teri Saccone*

Jamie Oldaker

If you caught Stephen Stills in concert last summer, either opening for Chicago or doing a club gig, then you no doubt found your foot tapping to the in-the-pocket drumming of Jamie Oldaker. Instead of his usual acoustic guitar playing, Stills did a lot of aggressive lead work on the tour, perhaps inspired by working with Eric Clapton's former drummer.

"Yeah, I've played with some pretty good guitar players," Oldaker says, his Tulsa drawl exaggerating his understatement. "Stephen is a fine player too, and the stuff he writes is real rhythm-oriented, which is fun to play. It's not just a straight-ahead rock 'n' roll gig."

Oldaker has been involved with a variety of projects over the past few years, the most surprising one being a two-year stint with former KISS guitarist Ace Frehley. "It was interesting to see the heavy metal side of the music business," Oldaker says. "The emphasis wasn't just on the music but also on how you looked and how many drums you had."

So did Oldaker get a second bass drum? "Absolutely!" he laughs. "I didn't play them both, though; I used a double pedal. But that other bass drum looked good sitting there. The illusion of rock 'n' roll is very dominant in that kind of music."

Jamie also did a seven-month tour with Peter Frampton and reunited with Clapton for the guitarist's Albert Hall gig, documented on the *24 Nights* album. At one point, Oldaker was a partner in a Tulsa barbecue-and-blues club called Jamo's, but left because "I got involved with the wrong peopie."

Oldaker is currently looking forward to the January release of an album by the Tractors, a group that Jamie started in 1988 when he was helping out an old friend from Tulsa, Ronnie Dunn. "I got him in a country roundup talent competition and put the band together for him," Oldaker says. "He won the contest, so we did shows for about a year. Then he hooked up with Kix Brooks, and they got a deal as Brooks & Dunn on Arista.

"Arista also liked his band, so we got our own deal as the Tractors. Everybody likes our stuff, but we don't know what it is. It's just Tulsa music. Bonnie Raitt and Leon Russell both play on it, and it's pretty hip—just a bunch of old guys and some cool songs."

• ***Rick Mattingly***

Bobby Schayer

"Punk rock hasn't died, it's just moved into the '90s," says Bad Religion drummer Bobby Schayer.

"I think it had to go in a little different direction and go through sort of an attitude adjustment to stay modern," Bobby says. "But I think some of the things that made punk such a statement in the '80s are still behind punk now, at least with what we do."

Schayer, twenty-seven, joined the Los Angeles punk staple in April 1991 after first catching the band ten years earlier at a raucous club show at Godzilla's in Hollywood. Now on his second album with the group, *Reason For Hate,* he leads them through a streamlined—yet surprisingly melodic—dose of up-tempo tunes that owe as much to folk, pop, and polka as they do to punk.

"Bad Religion is usually the fast 2-and-4, but we experimented a lot with this record," the drummer explains. "It's definitely different from anything the band did thirteen years ago, and approaching this from a drumming standpoint was challenging. I wanted to stay hard and straight, but the music called for more variety than you'd expect from punk."

Schayer, though, didn't go so far as to incorporate all his own diverse drumming influences. "I pretty much learned how to play from Lucky Lar of the Circle Jerks, who got me into Shelly Manne, Gene Krupa, Latin music, and big band," he says. "It's really hard to apply a lot of that stuff to what we're doing—but it's fun to try."

• ***Matt Peiken***

News...

Glen Graham on tour with Blind Melon.

Herman Matthews is back with Kenny Loggins. You can also hear him on Loggins' *Outside (From The Redwoods* and *Leap Of Faith,* the Isley Brothers' *Live '93,* Mark Portman's *Driving Beverly Hills,* Angela Winbush's *Angela,* an album by Ace Boom Coom, and Johnny Gill's upcoming release.

Joe Donelly on the Swinging Steaks' recently released *South Side Of The Sky.*

Jim Keltner composed and played on the recent Levi's *501* commercial campaign.

Gregg Field is on the much anticipated Frank Sinatra duets album, which features Luther Vandross, Bono, Barbra Streisand, Aretha Franklin, Carly Simon, Gloria Estefan, Julio Iglesias, and Tony Bennett.

Congratulations to **Mugs Cain** and his wife Tyra on the birth of their daughter Brittany Lynn. Next month Mugs resumes playing with Michael Bolton on a world tour.

Mark Schulman has been in the studio with Simple Minds and Dave Koz, and is currently working with Foreigner on their next release.

Scotty Hawkins is currently on the road with Reba McEntire.

Paul Kimbarow has been recording and touring with A.J. Croce.

Frank Vilardi has been on the road with Suzanne Vega.

Roy Staley just finished up a European tour with Green Jelly. Roy and the band will be playing some select dates in the States shortly.

Aynsley Dunbar on new releases by Pat Travers, Albert King, and Tony Spinner, and on a Stevie Ray Vaughan tribute album.

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for over 30 years.

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Phil Collins

Q I recently purchased a pair of your signature sticks by Pro-Mark. I really like them and the sound they make on my cymbals. That sound is different from the sound made by any of my other sticks. I'd like to know if it is the shape of the tips that creates the sound, or something else.

Ley Neidt
Castro Valley CA

A I'm glad you like the sticks, Ley. Originally, way back when, I used to buy Pro-Mark's *Billy Cobham* model (hoping I'd end up playing as good as him!). I'd cut about 1" or 1 1/2" off the ends, since they were too long for a shorty like me. Eventually Pro-Mark kindly offered to make my own sticks. I really have no idea why they sound better on your cymbals. The tip obviously has something to do with it, as does the wood itself. But I fear it's more luck than judgment on my part.

A.J. Pero

Q I'm heavily influenced by your style. I was a big fan of Twisted Sister, and I regret missing the opportunity to see you play live with the group. I did, however, recently purchase *Big Hits And Nasty Cuts,* and your drums sound excellent. I have a bunch of questions; I'll try to keep each one brief.

1) Is it true that you played jazz before switching to hard rock? 2) Did you use a metronome in the studio? 3) What was studio playing like for you? 4) How big were some of your drumkits? 5) Is it true that you went through a new kit every two weeks? 6) What kind of heads were you using on *BH&NC*? 7) Did you prefer a wooden or a metal snare—and why? 8) How did you feel about being on the road? 9) Do you have any favorite techniques that you apply to the drumset? 10) What is your practice routine?

James Lopez
Goshen IN



A Wow...that's quite a list. I'll try to answer each question as succinctly as I can.

1. I played jazz and big band music up to and beyond high school. Then I decided to play rock 'n' roll.

2. I'll use a click track only when needed, such as to count out bars when space is required or when the guitars need to be by themselves without a pounding rhythm to accompany them.

3. Being a studio drummer can be tough, only because I love performing live. On the other hand, I've become pretty creative in the studio because I can experiment all I like.

4. My drumsets ranged from twelve to twenty-seven pieces, with from fifteen to thirty cymbals. But keep in mind that a lot of the reason for those big sets was visual. I could play just as well on a small set as a large one. Don't let the size of the set determine your ability as a drummer.

5. I changed drumsets every tour—not every two weeks—to create a new look or sound, depending on the theme of the album.

6. I used Ludwig *Silver Dots* on all the drums except the snare, on which I used a double-ply coated Ludwig *Power Skin.*

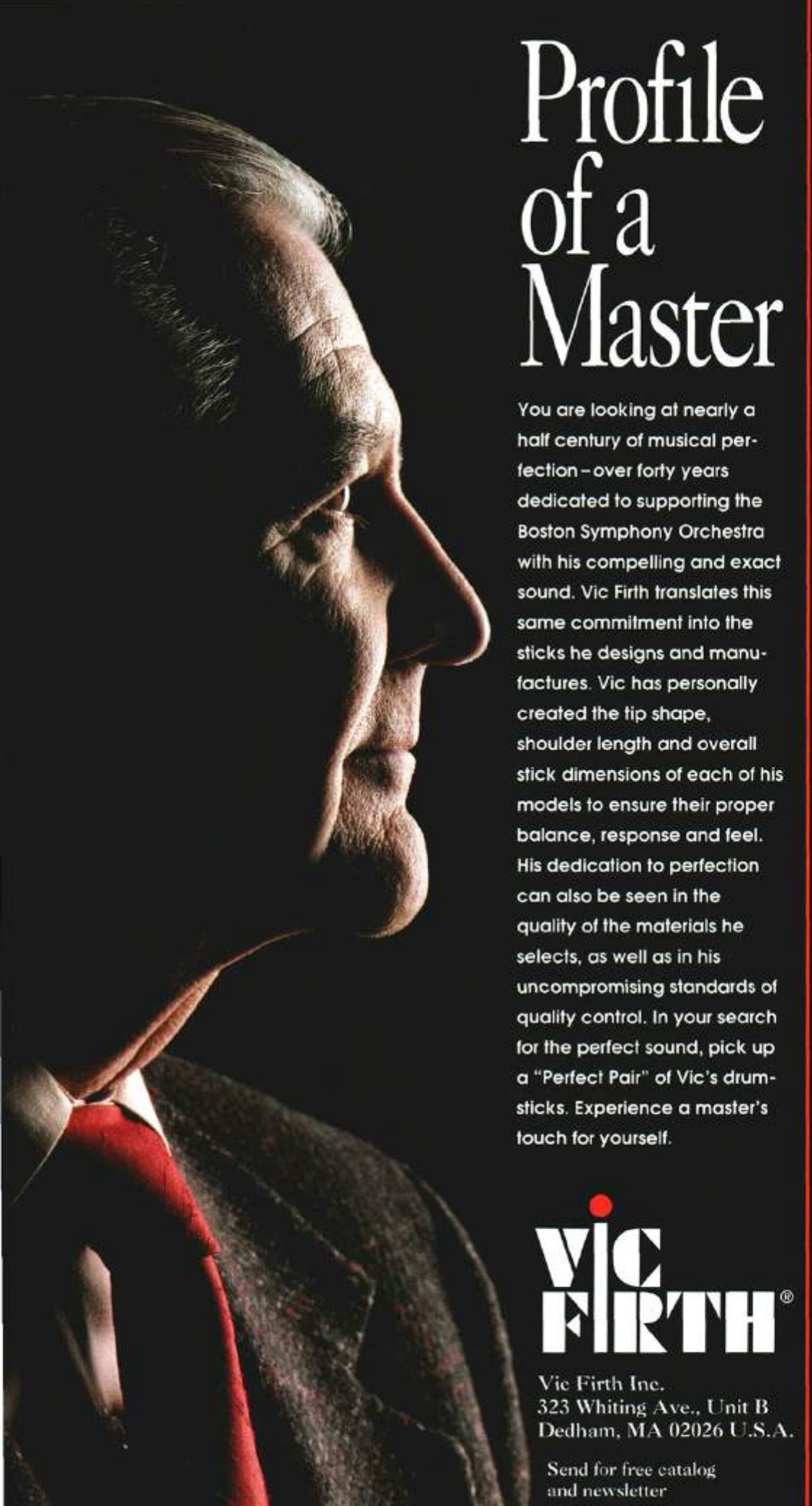
7. Actually, I like both wooden and brass snares. On stage I use a 10x14 wood snare and a 6 1/2 x 14 hammered bronze—two different sounds for different effects.

8. Being out on the road can be fun and educational. You visit different places you only read about in books. But besides the excitement, there is the grind, and I had to work to keep in shape. I did this by lifting weights, playing golf, and studying martial arts. I would also bring my metal sticks everywhere and do a lot of rudimental playing on pillows. The lack of rebound forces you to work even harder and improves your finger control.

9. I like to play offbeats, polyrhythms (accenting certain areas), and heavy, open fills (with taste and tact).

10. While I don't have a particular routine, I do practice regularly. I work on new things in all areas of music. I try to be a well-versed musician, so that I can have the chance to play many types of music instead of just one. This opens the possibility of many types of bands approaching me.

Thanks for being a fan; it means a lot to me!



Profile of a Master

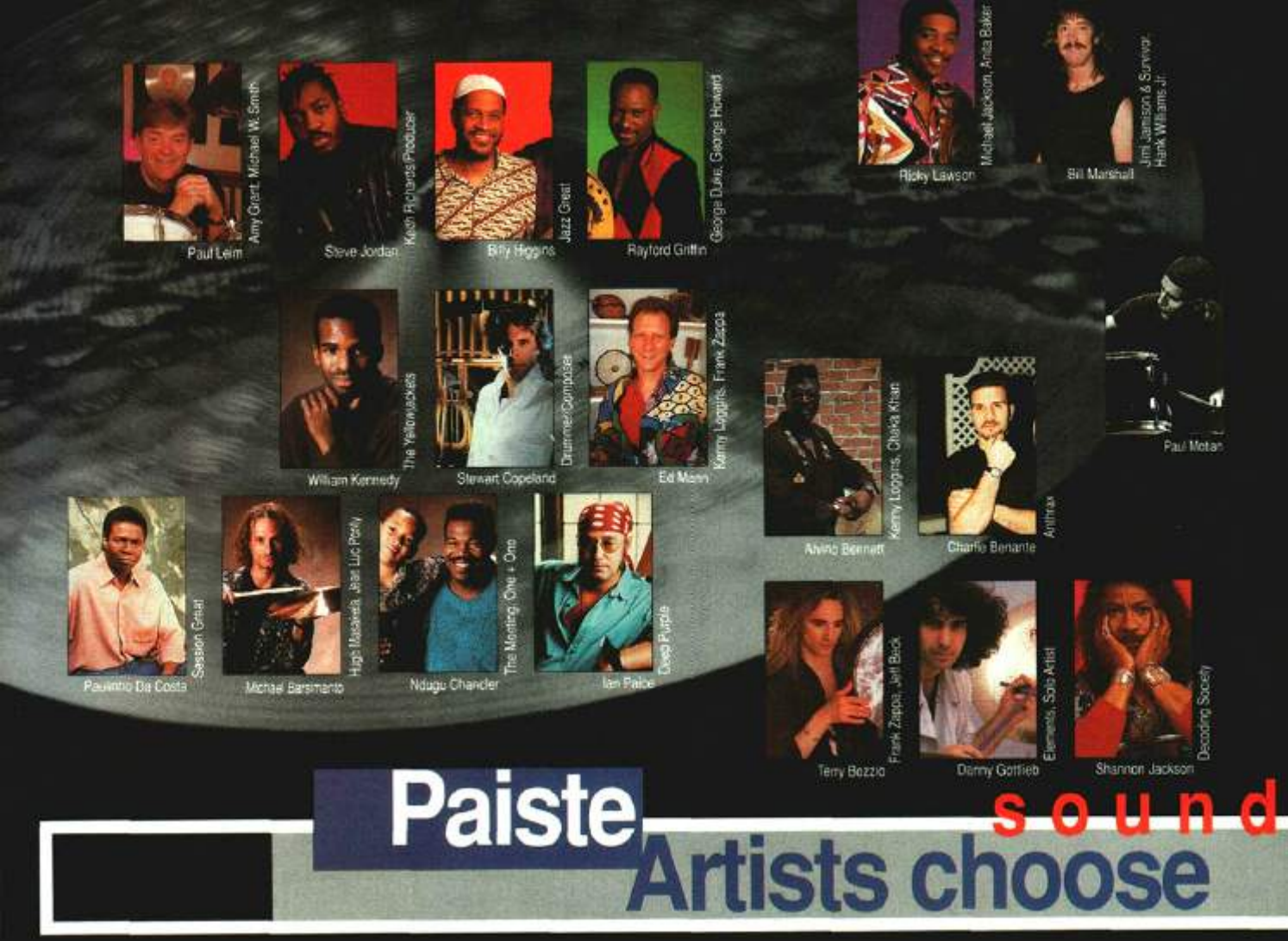
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Time Odyssey Drummer

Q I'm very impressed with the drumming on an album by guitarist Vinnie Moore. It's called *Time Odyssey,* and was released in the late '80s. Can you tell me who that drummer was?

Clarence Chan
Singapore

A The album you're referring to was released in June of 1988, on Mercury records, and is still available [catalog #834634], The fine drumming was performed by Joe Franco.

Leedy Kit History

Q I recently purchased an old wooden drumkit that I believe to have been made by the Leedy drum company. I've provided several photos. Can you tell me the year these drums were manufactured? Is the kit a collector's item, and if so, what might it be worth in its present state or after being restored?

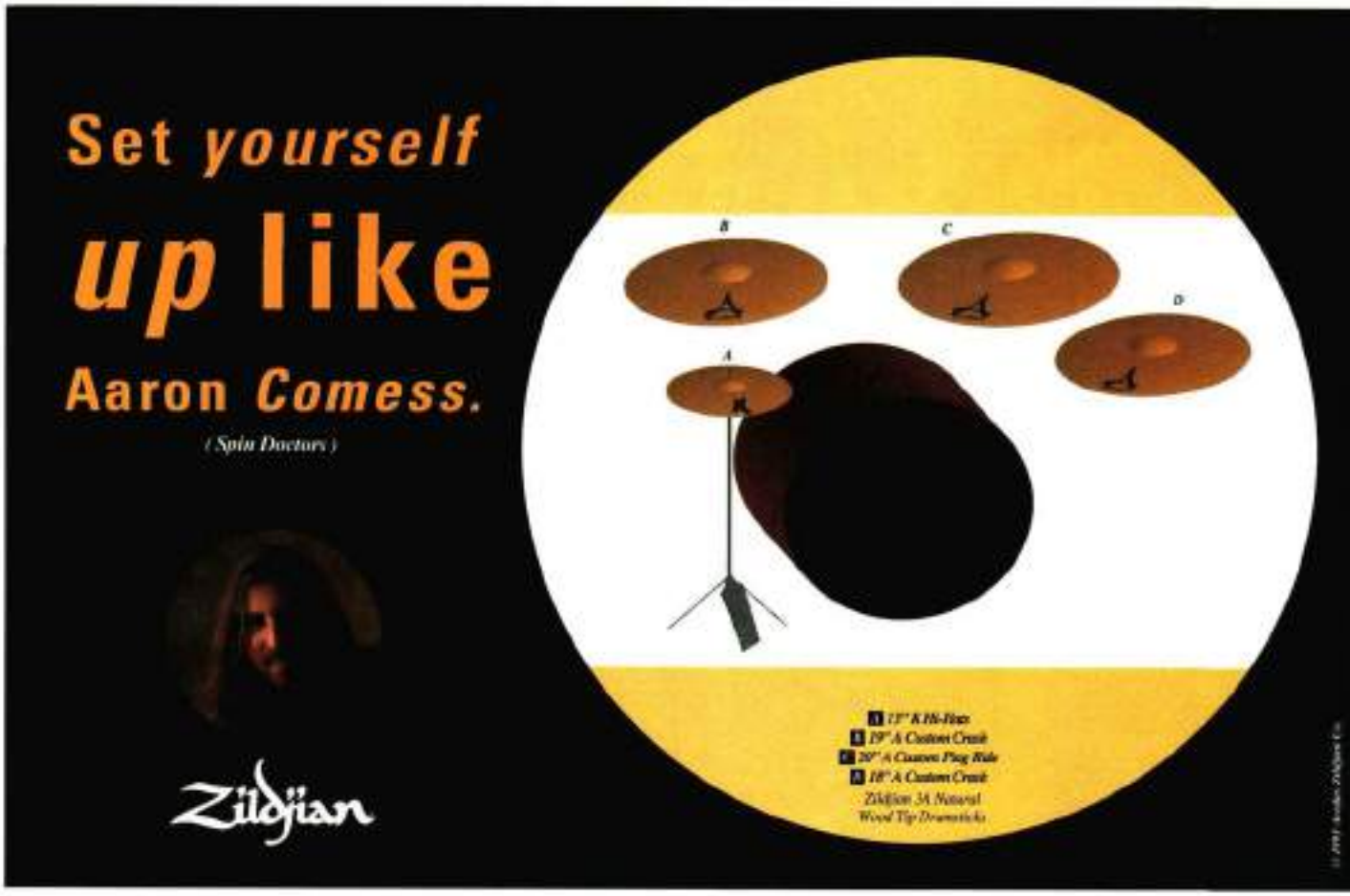
Peter Elphick
Glendalough, Western Australia



A Our resident Leedy authority, Eddie Dowd, researched his old catalogs for the following reply: "Yes, Peter, your set is a Leedy—a real 'golden oldie.' Judging from the photos, that fourteen-rod snare was built between 1912 and 1918. That model was very popular with the ragtime and Dixieland drummers of that time. The bass drum is probably the same age. Most of the accessories in the photo were made by Walberg & Auge, of Massachusetts, but were sold by Leedy (as well as by other drum companies in the U.S.). That 'lowboy' sock cymbal holder (circa 1925-30) was the beginning of the hi-hat as we know it today.

"The drums are certainly collectibles. However, there is not much activity in the collecting community with drums of that era. (Most folks collect drums from 1925 through the early '70s.) In terms of value in their present state, you don't have a factory original finish. Leedy drums made in the early 1900s had natural wood finishes. Someone has painted your drums white and sprinkled sparkles on them. In its present condition, the set is worth around $100, tops. If you redo the drums back to a natural wood finish, the kit might bring around $350—if you can find a buyer. The

continued on page 52



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GHETTO

NEIL PEART

IN SEARCH OF THE RIGHT FEEL

By William F. Miller

Photos By Andrew MacNaughton

THE DRUM MASTER

Drumming has the power to unite people, no matter how varied their language or cultural background might be. On a recent trek through Africa, Neil Peart had a singular experience that proved just that. "I was in Gambia, walking through a small village, and I heard the sound of a drum. So of course I was curious! I looked into a compound and I could hear the drumming coming from a curtained room. I walked up to a woman doing laundry in front of the room. She could see my interest in the sound, so she waved to me to go in. Inside I found a young, white missionary from a nearby Catholic school. Sitting across from him was the commanding presence of the local drum master. He was attempting to show the missionary how to play *any* kind of a beat. The missionary was trying as hard as he could, but he wasn't having a lot of success."

After a time the drum master, frustrated by the missionary's lack of ability, noticed the other man who had come into the room. The master had no idea who this person was, but he thought to himself, "Why not see if *he* can play?" According to Peart, what happened next was fascinating. "The drum master gestured to me to try and play a rhythm. So we began playing together, and he started smiling because he could tell that I had a rhythm—maybe not *his* rhythm, but a rhythm of some kind. We were playing and playing, building the intensity, and little kids started coming in, laughing at the white man playing drums. Then a few women came into the room, and everybody began dancing to our beat! The master and I even started trading fours. It wasn't a spoken thing, but he could tell that I would lay out and listen to what he was doing for a certain amount of time, and then he would do the same. It was just a magical moment." When they finished, a confused and startled missionary ran up to Peart and asked, "How can you do that?" Chuckling to himself, Neil politely responded, "I'm in the business."

WORLD INSPIRATION

Neil's love of bicycling and travel is well-known—it's almost the stuff of legend. While on tour with Rush he's been known to avoid the tour bus and bike to the next town and venue. When not on the road with Rush, he has taken his bike to the four corners of the globe, including Europe, mainland China, and Africa.

Upon entering Peart's Toronto home, one is immediately struck by the fact that this man has seen and experienced locales most people can't imagine. "Here's a prized possession of mine," he says proudly, showing a raw-metal sculpture standing about ten inches high and resembling a tribal version of Rodin's "The Thinker." "It's from Africa. It weighs about twenty pounds, and I had to carry it a hundred miles on my bike. But it was worth it."

Neil's passion for authentic African art is obvious. Unique drums, with their rich, hand-carved elegance, are displayed in his home with reverence. Original Chinese gongs decorate a few of the walls. The decor hints at the fact that a drummer lives in the house, shouts the fact that a world traveler resides there.

Peart's love of travel is obvious, but does actually going to other parts of the world inspire him musically? "First of all, I think travel is very important for any person," he insists. "It's affected me enormously, and I'm sure it filters down to my work. Africa is not an abstraction to me anymore—neither is China. They're places I've experienced, places where I've met people, made friends—and just broadened my thinking.

"I've written lyrics that were directly influenced by my travels abroad. In a drumming sense, I've had some interesting experiences in different countries, experiences that may not *directly* affect the way I play drums, but that certainly inspire my feelings about drumming. And I've gotten very interested in hand drumming. Lately I've been working on playing the djembe."

One way Peart's wanderlust has directly affected the sound of his drums is through sampling. "One of the small drums I brought from China is an antique that's too fragile to play. So I took it and a few of the other delicate



instruments that I own and sampled them—along with many of my other instruments like my temple blocks and glockenspiel. I've built up a huge library of sounds, and they've made their way onto our albums in many of the different patterns I play."

A particular pattern Neil has recorded that demonstrates the value of "world inspiration" comes from Rush's last album, *Roll The Bones.* "On that record we had a song called 'Heresy' that had a drum pattern I heard when I was in Togo. I was laying on a rooftop one night and heard two drummers playing in the next valley, and the rhythm stuck in my head. When we started working on the song I realized that beat would complement it well."

Premature Obituary

August 24, 1993, a day that will live in infamy—well, at least at the offices of *Modern Drummer.* It seems a radio station in Cleveland, Ohio made the announcement that Neil Peart was dying of colon cancer. For the rest of the day the telephones at MD rang off the hook from distressed Rush fans. How is Neil's health?

"You don't know how many times I've heard that rumor," Peart says, angrily. "Strangers have come up to me and asked, 'Is it true? Are you dying of cancer?' If it were true, imagine the insensitivity of someone asking you point blank if you're dying. Be that as it may, let me put an end to all of these rumors. I'm absolutely fine, and as far as I know I plan on living a long and happy life."

But why the rumors? It seems that, when Neil prepares for his trips abroad, he practically shaves his head for ease of maintenance. This presumably leads people to think he's having chemotherapy. "I think what also convinced people was that on our last tour I was wearing bandannas on my head," he says. "Even my daughter said I looked like a chemotherapy patient! But those bandannas did an excellent job keeping the sweat out of my eyes.

"It doesn't even take that, though," Neil continues. "I've been hearing these rumors for at least eight years. I came back from a bike tour of Europe, and my manager called me up and said, 'I just heard you were killed in an accident in Switzerland. I guess that isn't accurate.' There's no basis for any of this—it's absurd."

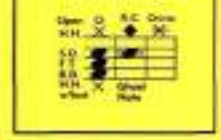
A Little Raw

For anyone who has heard the new Rush release, *Counterparts,* it's obvious that Neil, along with the rest of the band, is feeling very healthy. *Counterparts* is the heaviest Rush album in years. While there are moments of vintage Rush on the record, there's also a sense of further development by a band that prides itself on improving. According to Neil, "We try to stretch in several directions at once now. On our earlier records our learning curve was much steeper—we were changing and growing a lot. We seemed to concentrate on one thing at a time. We started with musicianship, then concentrated on songwriting, then on arranging, all as almost separate courses of study. That evolution is very easy to trace. By the time we got to our last album, *Roll The Bones,* we felt we really had a full toolbox."

For *Counterparts,* the decision was made to sharpen the tools, as it were, to add an edge to the overall sound of the band. "This time we made the conscious decision to go for

SIX "COUNTER" PARTS

MUSIC KEY
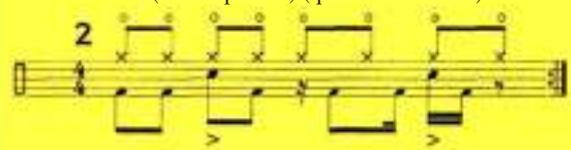


"A British journalist once told me he thought of Rush as more of a techno R&B band than a progressive rock band. Although I hate labels, I think his description *is* accurate." So says Neil Peart, and with *Counterparts,* the newest release from Rush, you can hear the band marrying their technical abilities with a solid backbeat feel. While it may not be R&B per se, the album is certainly one of the heaviest-grooving of the Rush catalog. The following examples show a few of the patterns Neil constructed for the album.

"Animate" (chorus pattern) (quarter note = 116)



"Stick It Out" (chorus pattern) (quarter note = 120)



"Nobody's Hero" (first and third chorus) (quarter note = 102)



"Double Agent" (spoken section) (quarter note = 120)



(guitar solo)



"Cold Fire" (chorus pattern) (quarter note = 144)



a more organic, raw sound, and yet still have it be something that we would want to listen to," Neil explains. "It had to have a certain amount of refinement. By organic, we wanted to stress the nucleus of the band—guitar, bass, drums—and downplay the digital stuff, the sound processing and that sort of thing. As long-time listeners of music, I think we have pretty sophisticated tastes, so we weren't about to go in and make a thrash record. But we did want elements of that in our music."

According to Neil, the band had a carefully formulated plan. "We decided to use two different engineers, something we'd never done before. Normally we'd use an engineer for the entire process, right down to the final mixing. I always wondered why certain artists would bring in someone new, but we found that changing engineers really helped us get what we were after.



"We listened to literally dozens of engineers, knowing that we had to find the right guys if this plan of ours was going to work. To record the tracks, we chose Kevin 'Caveman' Shirley, whose work we enjoyed. He's known for raw guitar sounds as well as getting some very good drum sounds. When we interviewed him he had some very intriguing concepts, like putting bottom-end on cymbals. And he was very concerned with mic' placement, as far as how it affects the drum sound, rather than just changing EQs or other board effects. He was determined to capture the natural sound of my drumset as accurately as possible. He didn't use any reverb. He wanted a purity of real sound, which was a unique way of working for us.

"The other engineer we used, Michael Letho, was brought in to mix the tracks," Neil continues. "His forte is mixing, and he constructed some beautiful mixes with instruments coming in and out, perfectly complementing each other. He brought a certain amount of refinement to the proceedings.

If we had just used Michael, the record might have been too refined. Had we just used the Caveman, it would have been too raw. So we had the best combination of influences."

As well as their plan worked, there were some difficulties for the band with this new approach. "Using a minimal amount of reverb was hard for us," Neil says. "If the drums sounded a bit raw, we'd always just lay on that reverb and smooth everything out. Holding back on the reverb made this record a bit more difficult because the flaws were so apparent. If there was a 'bark' on the snare drum or a 'grunch' in a guitar note, it was obvious. But we kept them in right up to the final mixing stages.

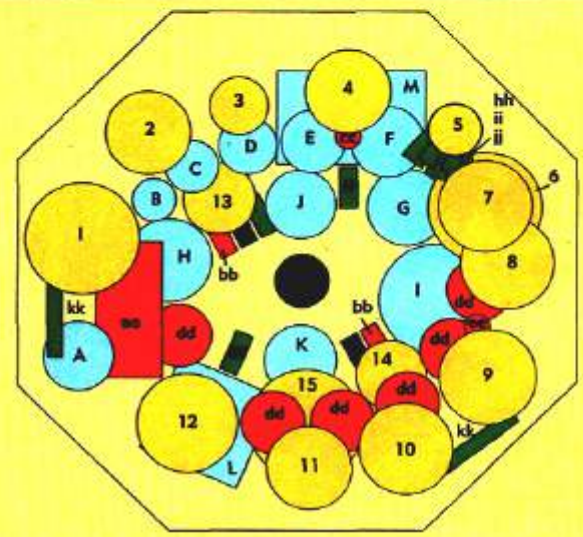
"I also tended to listen to this record throughout the making of it much less than I normally would. With previous records we refined them as we went along. We would use one engineer and he would do rough mixes as the recording went along. When we'd hear those rough mixes along the way, they'd sound really good—almost like a record. Well, this time it *didn't."*

The Prize Drum

As for the drum sound on *Counterparts,* Neil made the decision not to vary it as radically as on prior albums. On 1989's *Presto,* for instance, Neil used a wide array of snare drums. "I didn't alter things as much for this record. I was quite satisfied with the up-front sound we were getting." Upon listening to the record one will immediately notice that Neil's snare sound is a bit lower-pitched than on the last several Rush releases. "I used some different snare drums, but for the majority of the record I used my Solid Percussion deep-shelled drum. In the past I used their piccolo drum, and of course my old standard Slingerland.

"I still have my arsenal of snare drums, but I didn't feel the need to use them all," Neil continues. "My prize drum is an old Rogers *Dyna-sonic.* It was my dream drum when

continued on page 55



Neil's Kit

Drumset: Ludwig (except where indicated)
A. 3 x 14 Remo *Legato* snare
B. 5 1/2 x 6 tom (double-headed)
C. 5 1/2 x 8 tom (double-headed)
D. 8 x 10 tom
E. 8 x 12 tom
F. 9 x 13 tom
G. 13 x 15 floor tom
H. 16 x 16 floor tom
I. 22" gong bass drum (with 24" head)
J. 5 x 14 Slingerland *Artist* model snare drum
K. 3 x 13 Ludwig *Ensemble* snare drum
L. 14 x 18 bass drum
M. 16 x 24 bass drum

Hardware, Pads, Electronics:
aa. Kat *malletKAT*
bb. Shark pedals
cc. SID electronic trigger
dd. ddrum pads
ee. Dauz pad (keyboard trigger)
ff. Yamaha double bass drum pedal
gg. Camco bass drum pedal
hh. single cowbell (small)
ii. triple agogo bells
jj. single cowbell (large)
kk. wind chimes

Cymbals: Zildjian (except where indicated)
1. 20" crash
2. 16" crash
3. 10" splash
4. 16" crash
5. 8" splash
6. 22" ride
7. 18" crash
8. 18 3/4" Wuhan China
9. 20" swish
10. 18" crash
11. 16" crash
12. 19" Wuhan China
13. 13" *New Beat* hi-hat
14. 13" *New Beat* hi-hat
15. 22" ride

Heads: Remo C.S. (clear dots) on tops and *Ambassadors* on bottoms of Ludwig and Slingerland snares, *Falams K* series (kevlar) on the Remo *Legato* snare, *Emperors* on tops and *Diplomats* on bottoms of toms, clear *Ambassador* on gong bass drum, Remo *Photo-Logo* on front of bass drums, C.S. (clear dots) on bass drum batters, and Evans two-ply black *Hydraulic* on ddrums

Sticks: Pro-Mark Neil Peart autograph 747 model

Drum Boards: Oak plywood cut in an octagon configuration, painted and sealed, then cut into four pieces for traveling convenience

Drum Riser: The main section of the riser consists of two aluminum pieces that bolt together. It rotates by the use of a three-phase industrial motor with a control switch for forward and reverse.

Sampler: Four Akai 900s control both the *malletKAT* and the ddrums.

Stands: Ludwig *Modular* stands, including hi-hat, cymbal (conventional and boom), snare, and throne. Tama hardware and stands for mounting the gong bass drum. The tom mounts are all Ludwig, except for one single tom mount (for the 10" tom), which is a Tama.

(Wuhan China cymbals supplied by Paul Real Saks. SID triggers supplied by XL Specialty Percussion.)

Our thanks to Neil's long-time drum tech, Larry Allen, for his assistance with this setup.

Future Plan:

ROY "FUTURE MAN" WOOTEN

By Robin Tolleson

It takes a lot to hold ground on stage with a jazz-demon banjoist and a bassist with more tricks than David Copperfield. But drummer Future Man of Bela Fleck & The Flecktones claims a hefty share of the group's spotlight. Napoleon hat and a pirate's plunder of jewelry aside, Future Man has listeners open-mouthed with his ability to groove, jam hard, and play intricate melodies dynamically on the modified MIDI guitar controller he calls the Synthaxe Drumitar. Using his fingers to tap out the complex rhythms of the Flecktones' set, Future Man (Roy Wooten) merges the ancient tradition of hand drums with the future of MIDI triggering, and plays with a drive that has landed the Flecktones atop contemporary jazz charts.



Photo by Lawrence DiRosa

"It's hand drums and electronic drums combined," says the progressive banjoist Bela Fleck. "And it should be kept in mind that it's not supposed to be strictly a drumkit. It's its own thing. And if it fulfills or doesn't fulfill different drum functions that we're used to, that's just because it's not a drumkit. It's got strengths and weaknesses based on the fact that it's different. It has delicacy and subtlety. I've heard guys trigger electronic drums, but it never sounds like what Future Man does. It's not like he's triggering stuff, it's like he's really playing this instrument."

To set the record straight, this is the same Roy Wooten who toured and recorded (along with his brothers Joe, Reggie, and Victor) with R&B producer/singer Kashif in the early 1980s. He also appeared on Whitney Houston's debut, and on one of Kenny G's big sellers, playing Simmons electronic drums (showing a talent for triggering, sampling, and other effects even then). "The stage is getting more and more like the studio," Roy told me then. "Watch out for the Wootens, they're going to do something," said Kashif.

With Kashif, Roy was getting into electronics, stacking sounds like kick drums and snares. The situation was open for experimentation. After leaving Kashif, Roy spent time between his Virginia home and Nashville, working with his friend Chris DeHaas on developing a new instrument. "I was working on a drum controller in 1985; I had actually been thinking about it since 1982. Once I saw how the Simmons drums worked I figured I could get right to it and use my hands like drumsticks. And the way I have it laid out under my hands makes sense. Everything is in miniature: It's like a big drum conglomeration under my hands."

When the call came from Bela Fleck, the banjo player was already using bassist Victor Wooten and was looking to put together an unusual combination of players for a *Lonesome Pines* special. It proved to be a perfect showcase for Roy's new axe and his inquisitive, playful nature.



Neither words nor pictures do justice to the Synthaxe Drumitar, with its splatter paint design around nearly thirty piezo triggers with covers of assorted colors and shapes scattered over the body and neck. "Every time you see the axe it's probably going to look a little different, because it's still evolving," Future Man says. "Every voice that I have is going to be split into two different places. I can put the voices in strategic positions, and multiply the positions of a single voice. If I have a snare drum in my right hand, I've also got one in my left. And the clusters of sounds will also be strategically set.

A lot of it is conceptual, figuring out what to do and where to put what to make it happen. So it's practicing and positioning. I can carry the groove in my hands, so these grooves become finger exercises in themselves."

Wooten's sounds—cymbals, drums, and everything else—have come a long way since the Flecktones' first album, which featured the Corea-esque "Frontiers," the frantic "Hurricane Camille," and an inspired jazz waltz called "Half Moon Bay," on which he used a brush sound. "The foundation of the Drumitar is in the drumset," says Future Man. "But it's a lot different because I'm taking the drumset and abstracting it. On the Flecktones' first album I was approaching it pretty much like a drumset, where I had a pedal down on the floor. But from the second album on I've been bringing the bass drum parts up in my hands."

On the Flecktones' second album, 1991's *Flight Of The Cosmic Hippo,* Roy played every song except one with his hands. "'Star Of The County Down' I couldn't quite anchor down," he explains. "I had to get this Elvin Jones thing in there, and I couldn't get the feel with my hands, so I used the foot pedal." "Blu-Bop" and other challenging tunes brought doubts from this listener that Future Man could pull off such antics live. He can.

By the group's third album, UFO *Tofu,* Future Man was clearly at the top of his game, from the glancing sampled effects on "The West County," to the subtle cowbell on "Saresta," to the solid funk on Victor's "Sex In A Pan." "On *UFO Tofu* I'm carrying a lot of the total grooves in my right hand," Roy explains, "and I have the counterpoint—the sticks, shakers, and other stuff—in my left hand. When you play drums you can carry a groove with one hand, if you have to wipe your face or something. I'm taking that approach, but instead of using my foot I also carry the bass drum with one hand."

It is immediately striking at a Bela Fleck show just how easily Future Man grooves on his axe. "I started out beating on boxes. Working with electronic drums is similar, except you have to imagine the sound you want to hear. Now I'm beating on boxes with my hands. Basically I'm translating a wealth of drum knowledge and reaching for another wealth of knowledge that comes from the older countries like India and Africa.



Photo by Steve Simpson

An up-close look at Future Man's Synthaxe Drumitar

"I feel I have to concentrate on touch and sensitivity with my instrument just to get the full dynamics and get the most music that I can," Wooten continues. "It's easy to just stay at the top of your dynamic range, but I'm trying to use *all* of the dynamics. I saw Curtis Mayfield do an entire set where the volume was down, and there was power down there. That was a lesson in dynamics."

How does one build up chops on a Drumitar? There's no owner's manual. "The rudiments are a starting point," says Future Man, "but I have to make up exercises to be able to do some of the stuff I'm doing. Peter Magadini talks about the nugget of it in his book *Musician's Guide To Polyrhythms,* but there's a whole other part to get it to feel good in real time. I had to make up some stuff, so that when I lay 7 over 3, it has a sticking of its own, an exercise of its own. You can spread ideas between your fingers, and it can become a very involved exercise. It's not the rudiments like you know them, because you're dealing with a lot more combinations.

"The Drumitar is really going in two directions at once," says Roy. "One way is towards the history of drums—hand drumming sounds and all of that, which I can expose myself to and try to pull in. The other direction is into the future, where I just blend in all kinds of futuristic sounds."

Wooten is a self-taught drummer who look lime later to learn the rudiments. "I went to Boston to visit Alan Dawson one lime, and he gave me some good ones. I just saw how they were put together, and in my own mind I saw how the patterns could be endless. But to me they

continued on page 72



"Seventh

Text by Robyn Flans

The Steve Smith/Gary

This month's *Sound Supplement* came about in a rather unique way. According to Gary Chaffee, "I had gone to a gig at a local club in Boston where Vinnie Colaiuta was playing. Steve Smith happened to be at the same gig, and we bumped into each other. The three of us were hanging out during one of the breaks, and Steve asked if I had ever thought about writing a piece for two drumsets. I said I hadn't, so Steve asked if I would consider writing one for him and Vinnie. I agreed to do it, but it took six months to write."

After the piece was completed, the idea was to have Steve and Vinnie record it. After three years of unsuccessfully attempting to coordinate Smith's and Colaiuta's schedules, though, Gary and Steve decided to take the plunge. "I was completely intimidated by the piece," admits Steve, with a laugh. "It's so difficult. It took me a long time to just psychologically prepare myself to attempt to learn it. It's seven pages long, and I had to memorize the entire piece so I could play it fluently. That's not something I'm accustomed to doing. I'm used to memorizing songs, but that's different from memorizing what is really a classically composed piece of music, where every note is indicated.

"So I basically memorized a page at a time," Steve explains. "I had to come up with new stickings and approach the drumset in a different manner to incorporate it into my playing. I finally stopped making excuses and said I would learn it, and it took at least a month of working at it every day, first learning the rhythms and then learning the melody."

Chaffee laughs when he hears Smith's declaration of the piece's difficulty. "You know Steve, he's a perfectionist," Gary dismisses. "When I asked Vinnie about it, he didn't think it was really easy or really hard. He said he thought it was somewhere in the middle. So if Vinnie says that, it's on the *harder* side, but still possible."

Chaffee admits it was rough going for him, though, when he stepped in for Vinnie. "I wrote it for those two guys," he explains, "and I had conceived certain things for them, like the

Heaven"
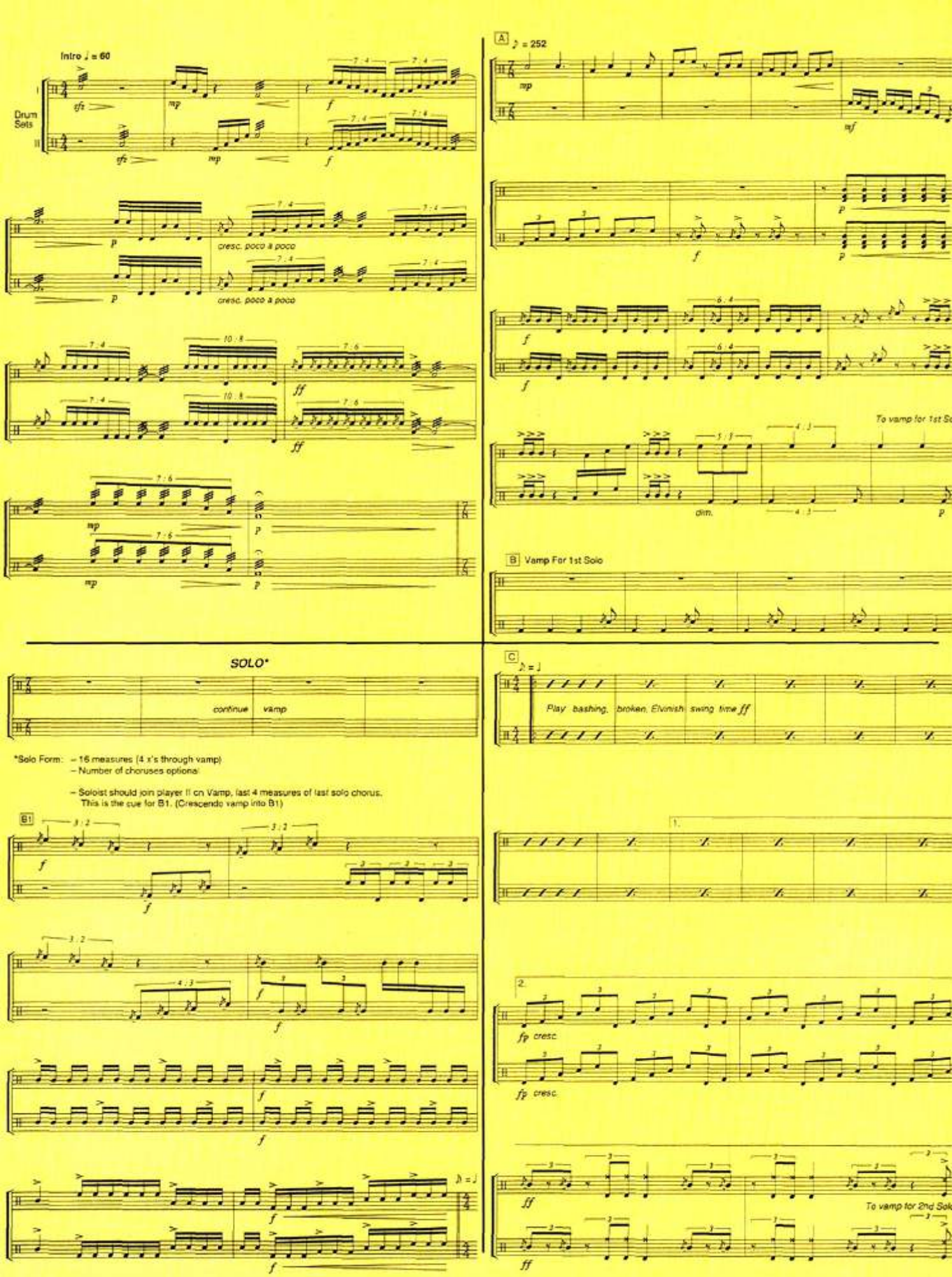


Chaffee Sound Supplement

nature of the two solo sections. The 7/8 solo was definitely considered to be Vinnie's solo, and I considered the solo in the half-time shuffle to be Steve's. When I'd played the piece in town a few times with a friend of mine, Ed Kaspik—who teaches the polyrhythm classes at Berklee—he always wanted to do the 7/8 section, and I always did the shuffle solo. But when I got together with Steve, Steve wanted to do the shuffle solo and wanted *me* to do the 7/8 solo. Also, there's a vamp figure written out, but it says you can play it different ways, so of course Steve did, and he set it up in a two-measure phrase. The day before we recorded the piece was the first day I had ever rehearsed it. In addition to having to play the wrong solo section, I had to play a feel that I wasn't familiar with, so it was very tough."

In December, 1991, Chaffee joined Smith at Steve's Neverland Studio in his home in Northern California. Just fitting the two drumsets in the room was an interesting proposition. "I tuned both kits so that when you listen to the piece, in a lot of ways it sounds like one drumset playing the whole thing, Steve says. "You really have to read the music to figure out who is playing what." Smith adds that the two spent a day in rehearsal and a day recording the project.
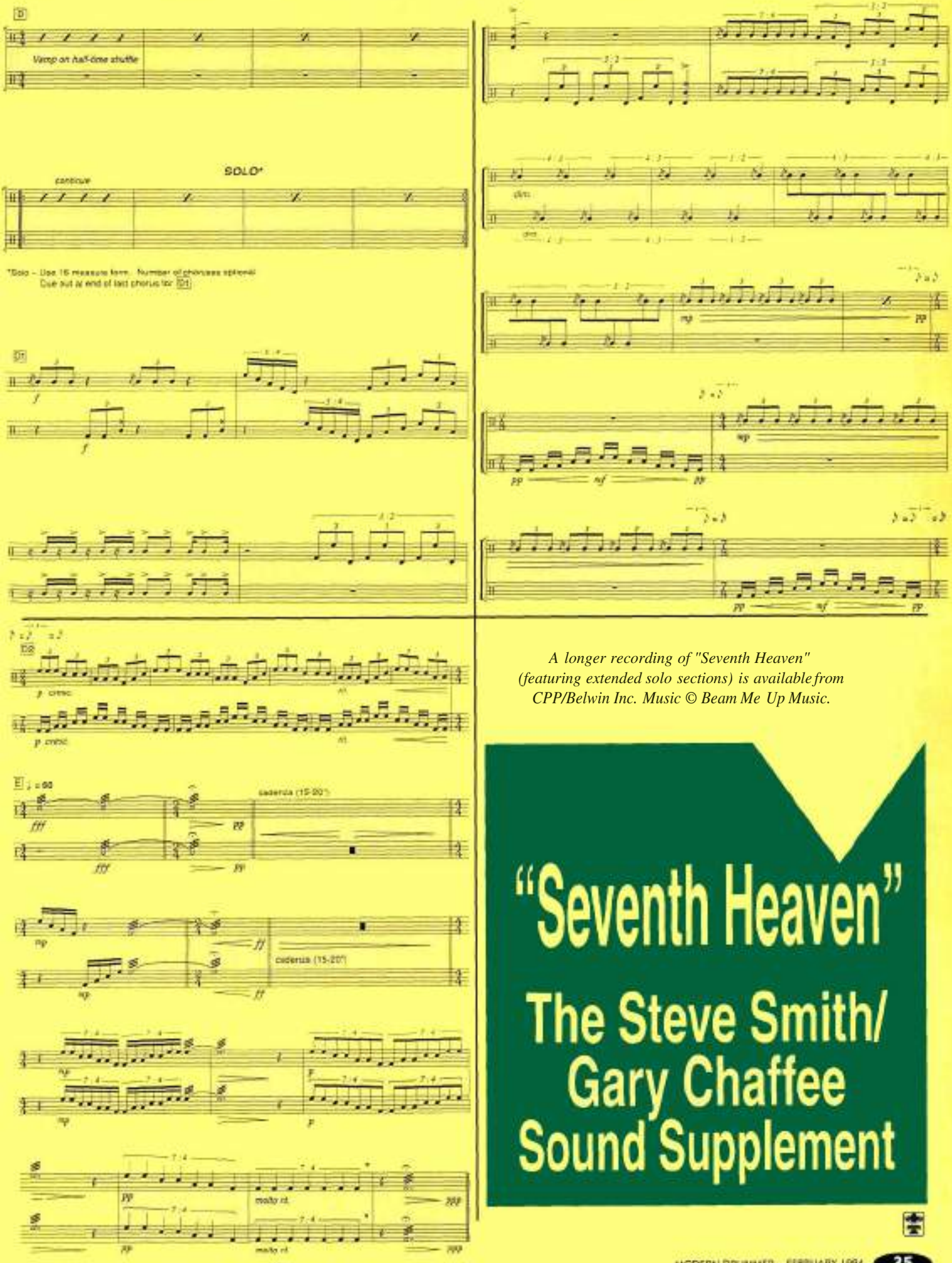
"With my *Performer* computer software, I was able to create a click track from beginning to end," Smith explains. "That's not an easy feat, by the way. In this piece there are a lot of tempo changes and metric modulations, so it was really hard for me to figure out how to program that into the computer. That took me a couple of days. I created the click track so that we had a guideline and the capability of punching in and out on the tape. It's pretty difficult to get two drummers to play in exact unison, but we did it."

The piece is mixed so you can hear one drumset on one side and one on the other. Gary can be heard on the right channel (playing the top line of music), and Steve can be heard on the left channel (playing the bottom line of music).



*Solo Form: – 16 measures (4 x's through vamp)
– Number of choruses optional

– Soloist should join player II on Vamp, last 4 measures of last solo chorus. This is the cue for B1. (Crescendo vamp into B1)



A longer recording of "Seventh Heaven" (featuring extended solo sections) is available from CPP/Belwin Inc. Music © Beam Me Up Music.

"Seventh Heaven"

The Steve Smith/ Gary Chaffee Sound Supplement

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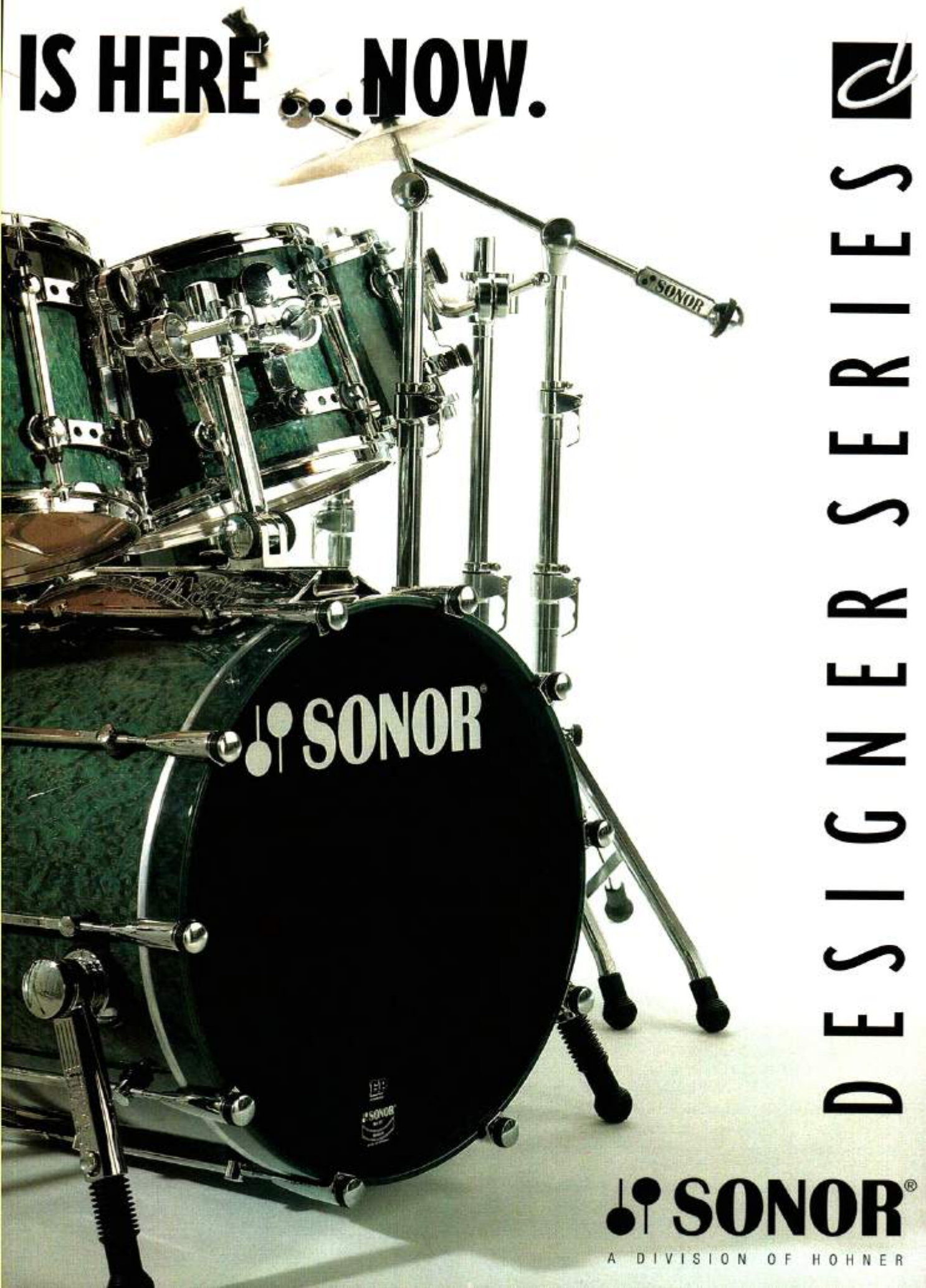


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Magstar Snare Drums

by Rick Van Horn

Here's a new company that can build the drum of your dreams—and still fit your budget.

Rob Kampa is dedicated to the proposition that all drummers can and should be able to purchase drums that are exactly what they want, made the way they want them. Rob further believes that those drums should be made with a combination of old-world craftsmanship and ultra-modern materials and technology. And finally—and perhaps most unusually—Rob firmly believes that those drums must be affordable for the working drummer.

To put his philosophy into operation, Rob created Magstar Drums. Located "on the side of a mountain in Massachusetts," Rob's business is based on choices. According to Rob, "Every drummer should be his or her own judge of the 'correct' sound that a drum needs in order to convey his or her style and technique. Each drum must be treated as a separate entity—the end result being a sound and look that is unique and expressive."

Since individuality is one of Rob's goals, understanding the desires of his customers is a key element of his construction process. So he provides each customer with a "wish list" form to complete, requesting information on the customer's sound objectives (tuning range, projection, articulation, etc.), playing situation, preference in rims and drumheads, choice of finish, and price range. This last item is unique, in that the customer tells Rob what he or she can afford, and the two work together to discuss design options within that budget.

In order to fulfill the desires of his customers as closely as possible, Rob offers a wide variety of choices in shell composition, diameter, depth, and thickness. Most of his shells are of New England rock maple, in six, eight, ten, or twelve plies. He also offers choices of bearing edges—after first providing the customer with information on what acoustic qualities can be expected from each different type of edge.

Magstar finishes are another unique aspect of the drums. Rob uses such materials as metal-based enamel (which gives a wooden shell a somewhat metallic projection), water-based lacquers (harder than other lacquers and totally environmentally safe), and hand-applied shellac (such as was used on furniture two hundred years ago)—as well as familiar plastic coverings. The insides of the shells are hand-sealed with a sealer that penetrates the wood—rather than being sprayed or lacquered with a material that sits on top of the wood.

As I said earlier, affordability is a key issue with Rob. So rather than go to the expense of using proprietary lugs, tension rods, strainers, and rims—an expense that would have to be passed on to the consumer—Rob fits Magstar drums with generic imported hardware. To ensure that this economy measure has no effect on the quality of the finished drum, Rob personally reworks any element of the hardware that isn't up to his standards. For example, he replaces the screws used to attach the lug casings to the shell with tempered socket-head screws—which are fitted with neoprene washers to prevent shell cracking from metal-to-wood contact. He also hand-cuts gasket material to place between the casings and the shells. Each tension rod is fitted with a fiber washer that both prevents metal-to-metal contact between the rod and the drum rim and also helps to prevent the tension rod from backing out and de-tuning the drum during heavy playing.

Rob re-packs every tension casing with foam to eliminate any noise. He also dismantles all the generic snare strainers, refitting them with washers and other components and reworking them to eliminate any "play" or sloppiness and thus improve their performance.

As a final nod toward both economy and performance, Magstar lugs, rims, and some strainer parts are powder-coated (in a wrinkle black finish) rather than chrome-plated. This provides a durable, rust-proof finish that is both attractive and functional. The finish doesn't pick up fingerprints the way chrome does, cannot tarnish, and is much less expensive than chrome plating. On the other hand, parts that are required to move against each other (such as on snare strainers) are plated rather than powder-coated, to ensure smooth operation and optimum functionality.

Any Magstar drum you might purchase would be designed by you to suit your purposes, and so would likely not resemble our test models. However, our test drums do illustrate the level of sound and construction quality that you might expect from Magstar. So let's take a look and a listen.

5 1/2 x 14 Misty Midnite Blue

This is Rob Kampa's "general purpose" snare, in terms of what it is designed to do and how it is priced. It features an eight-ply shell, a medium-sharp bearing edge, ultra-light hoops, and a light mist coat of clear lacquer over the sealer on the insides of the shells to promote a bright response. I really liked this drum. It had a good tuning range from medium to quite high, yet it never sounded sharp or thin, and retained a good fundamental mid-range tone. Snare response was good and projection was excellent. The generic hardware, Yamaha-type snare throwoff, and lightweight hoops made the drum light and easy to carry. Rob suggests that this drum could work well for louder rock simply by changing to heavier hoops for stronger rimshot sounds. The drum was finished in a gorgeous deep midnite blue metallic lacquer.



6x13 Cosmic Pepper

This is a ten-ply drum, with a 45° bearing edge with very sharp contact on the third ply from the outside. It's fitted with standard hoops and finished in "cosmic pepper," which is a black/gray hammered metal look achieved by the use of metal-based enamel. The drum was fitted with *Ambassador* batter and snare-side heads. The sound was crisp and clean, falling somewhere between that of a metal drum and a wood drum—a result, Rob says, of the metal-based finish over the wood shell.

6 1/2 x 14 Black Hammered

Similar to the drum above, this larger model was fitted with die-cast hoops and finished in a black metal-based enamel. This was the "big gun" among our test group, and it offered tremendous projection and body. Yet it was still quite crisp and sensitive. The die-cast hoops produced extremely solid-sounding rimshots, and helped to give the drum a very clean sound, with limited overtones. And once again, the metal-based enamel finish placed the character of the drum halfway between that of a metal- and a wood-shell drum.

3 1/2 x 14 Piccolo

This ten-ply drum had exceptional snare response and high-frequency cut. Fitted with an *Ambassador* batter head, a Ludwig extra-thin snare side head, and a Ludwig P-*80*-type snare throwoff, it sounded crisp and articulate—and *very loud.* It featured a bright pumpkin-orange water-based stain finish.

6x13 Orange Shellac

This was another personal favorite of mine. The ten-ply shell featured a bearing edge cut to allow head contact with the three outer plies. The sound was tight, crisp, and funky. (A little de-tuning of the top head allowed for a more full-bodied, fatback sound, as well.) The finish of this drum was a hand-applied shellac, which was applied in over forty progressively thinner and thinner coats, sanded between each eight coats, and then allowed to cure. Then it was polished with steel wool and rubbed with fine rottenstone, then waxed and buffed to a satin-gloss effect. This is the way antique furniture was originally finished, and some of those finishes are still beautiful after centuries. The Magstar shellacked drum is beautiful now, and one might expect one's grandchildren to be able to say the same.

Prices

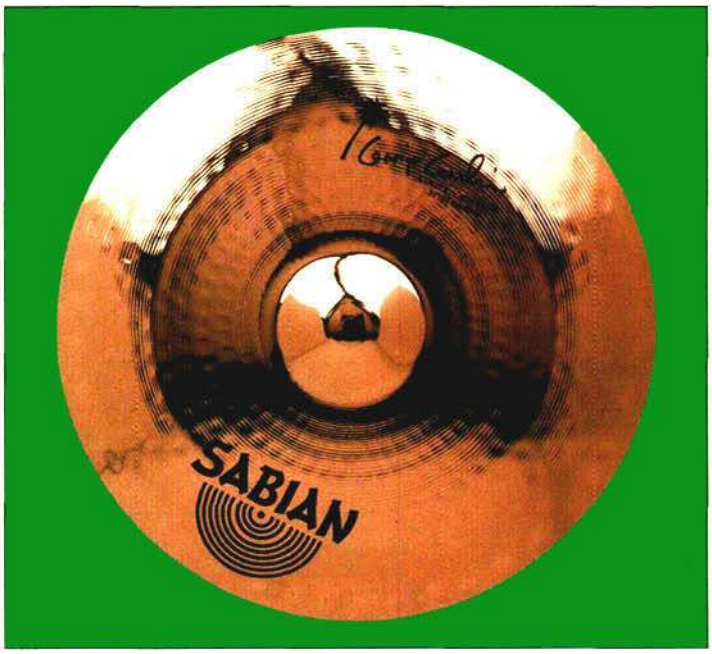
Pricing for Magstar drums will vary according to design, size, and features. But here's a quick reference chart to let you know what you might expect to pay for one of Rob Kampa's beauties. Prices shown are based on drums with eight- or ten-ply shells (six- and twelve-ply are available) and fitted with 2mm or 2.3mm steel hoops. (Die-cast hoops are extra.) I think you'll see that Rob's pricing structure puts the dream of a custom-built snare drum firmly within reach. And by the way, Rob also does custom recovering and reworking on existing drums. For further information, contact Magstar Drums, P.O. Box 591, 12 Cooleyville Road, Shutesbury, MA 01072, (413) 665-7376.

Dimension	Covered Drum (35 choices)	Metal Enamel or Lacquer (any stain or solid)	Hand-Applied Natural Orange Shellac
4x13	259	279	299
5x13	269	289	309
6x13	279	299	319
4x14	269	289	309
5x14	279	299	319
6x14	289	309	329
7x14	299	319	339

Sabian Larrie Londin Limited Edition Ride Cymbal

by Rick Van Horn

This tribute cymbal model is as versatile as its namesake.



The *Larrie Londin Limited Edition* ride is a new cymbal introduced by Sabian at the Summer NAMM show in Nashville last July. Its entire production is dedicated to the memory and talent of the late, great drummer whose name it bears. And lest anyone think that Sabian is trying to "cash in" on Larrie Londin's memory, the company stresses that Larrie was instrumental in the development of this cymbal prior to his passing.

Sabian's vice president for manufacturing, Dan Barker, describes the *LLLE* ride as an extension of the AAX line. It measures 21" in diameter, has a *Brilliant* finish, and falls between the *Stage* and *Metal* sub-series in weight. I found the sound to be in the mid-to-high pitch range, with clear, clean stick definition and moderate spread (or moderate dryness, depending on your emphasis). There is absolutely no "washiness," and the cymbal is much too thick to be crashed. The bell is relatively small (in proportion to the overall diameter of the cymbal) in order to help prevent the build-up of overtones or unwanted sustain. But the bell is still very playable and its sound is clear and strong. The 21" size of the cymbal provides plenty of volume and projection. We were sent three cymbals for testing, and, with the exception of very slight pitch differences, their performance characteristics were absolutely identical—which speaks well for Sabian's production consistency.

Since Larrie was such a versatile player, his cymbal was designed to be equally versatile, in order to serve his needs in a wide variety of playing applications. Its size and weight don't lend themselves to low-volume applications, but other than that this would be an excellent choice where a very clean, controlled ride sound (that still had both power and a nice, melodic quality) was desired. Studio engineers and stage sound technicians will very likely adore it.

The *Larrie Londin Limited Edition* ride is to be produced in a limited quantity, in order to maximize each cymbal's value as a collector's item as well as a musical instrument. Each cymbal is printed with a likeness of Larrie's signature (along with a palm tree, in rememberance of his trademark Hawaiian shirts). The underside of each cymbal's bell is also marked with that cymbal's number in the series and the validating signature of Nort Hargrove (Sabian's assistant vice president for manufacturing). A certificate of authenticity accompanies each cymbal, attesting to its limited-edition status and stating that the profits from its sale will go to a charitable fund administered by the Londin family. A heavy canvas bag with the special Larrie Londin signature-and-palm-tree logo is also provided. List price for the cymbal is $290.

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Limited edition. All profits go to a charitable fund in Larrie's name.

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The D'Val Design Group has a full-color illustrated poster available depicting dozens of drummers in various playing contexts. **D'Val Design Group, 418 West Pine Street, New London, WI 54961, tel and fax: (414) 982-3964.**

Cambridge Stick And Cymbal Bags

Cambridge Enterprise has recently introduced stick and cymbal bags. The *Dip Stik* stick bag features five pouches, straps to standard 16" floor toms, is made of durable vinyl, and folds together with *Velcro.*



The company's waterproof canvas *Crashbag* holds cymbals up to 22" in diameter and features four separate compartments. **Cambridge Enterprise Music Extras, P.O. Box 147, Whitehouse, FL 32220, (904) 781-0306.**

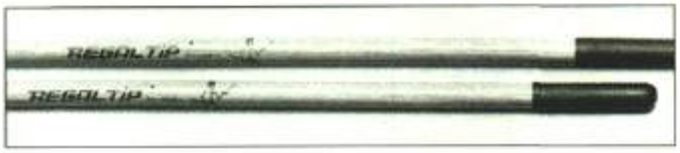
Speed Key

Head-Tech's *Speed Key* is an adapter that, when used with standard hand drills, makes installation and removal of drum lugs quick and effortless, according to the makers. **Head-Tech, 359 Baseline Road, La Verne, CA 91750, (909) 596-6855.**

Yamaha Hardware Update

To address an ongoing problem with their bass drum pedals not accommodating some other manufacturers' accessory bass drum beaters, Yamaha has slightly enlarged the beater hole on all their foot pedals. **Yamaha, Band & Orchestral Division, 3445 East Paris Ave., SE, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

Calato Nylon-Sleeved Timbale Stick



Calato has recently introduced its new nylon-sleeved timbale stick, the *276NT* model. The stick measures 15 1/2" long by 7/16" in diameter and is based on the company's traditional hickory *238, 212,* and *276* models, with the addition of a nylon sleeve at one end to provide a harder playing surface for brighter cymbal sounds and increased durability. **Calato, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (716) 285-2710.**

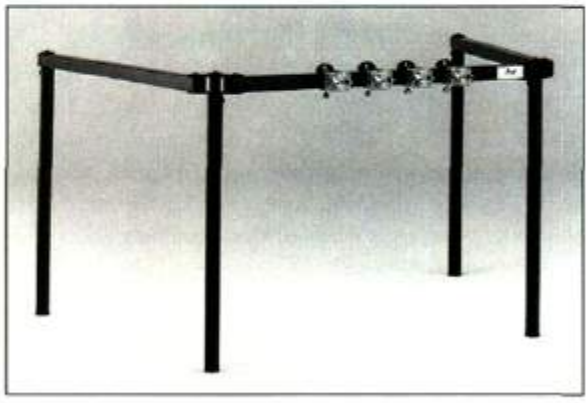
New Pearl Hardware

Pearl has recently announced that their *Integrated Mounting System (I.M.S.)* tom-mounting system (See *Masters Custom* drumkit review in December's *Product Close-Up* column) can be used as an after-fit item on other brands of drums, in conjunction with Pearl tom arms. The *I.M.S.* system works by gripping the top hoops of toms,



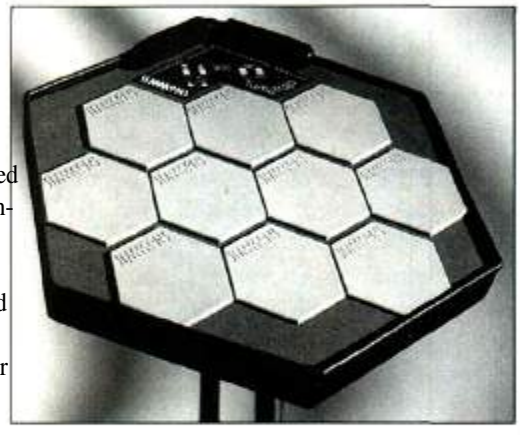
allowing for a drum's tones to be unencumbered.

Pearl has also introduced a new tom arm to its hardware line, the *AJ-96* boom arm, which increases tom mobility and placement. The 13"-long *AJ-96* is compatible with all tom-holding systems using 7/8" tubing and features stop locks on both the down and tom tubes. Ratchet-style tilters hold the position of the tom arm and the boom, and a plastic end cap protects the finish of drums using suspension systems.



Pearl has also introduced a lower-cost version of their *DR-110* drum rack, the *DR-80*. The *DR-80* is a three-section rack with detachable support legs and side wings that fold easily for transport. The *DR-80* also features square tubing and four *PC-7* clamps with quick-release mounting. The rack is finished in anodized black and can be expanded upon with additional units. **Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242.**

New From Soundunit



Soundunit has recently introduced its *Simmons TurtleTrap,* a complete drum station composed of ten "ultra sensitive" high-bounce pads as well as bass and hi-hat pedal inputs (the latter featuring four channels for open, sizzle, closed, and pedal sounds). The unit also offers six additional external inputs for the company's *Hexabug, Hexahead,* and *MultiHex* units. According to the makers, the *TurtleTrap's* up/down selector pads, thirty patches, and twenty-one channels make it an ideal professional system for musicians who need to trigger high-quality samples in a studio environment where larger units would be impractical. The *TurtleTrap* can also be used to trigger an entire acoustic kit or as a general-purpose percussion tool, can fit onto most drum hardware or be used as a desktop, and offers note and channel MIDI programming as well as programmed presets to operate with Yamaha, Alesis, and Roland products.



The Soundunit *Simmons MultiHex* drum pad is designed to be placed in any location for easy-access drum triggering. The unit, which the makers say can be easily used for practice purposes, can be fitted with "surface suckers" or a supplied knee strap; it can also fit on standard 5/8" or L-shaped tom arms. **Soundunit Ltd., Peacocks Farm, Wickambrook near Newmarket, Suffolk CB8 8PX, England, tel: 44 0 440 82 11 00, fax: 44 0 440 82 10 36.**

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Rick Mattingly, Modern Drummer, January '94

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Send quick, proven tips that have saved you time, money, or effort to Drumline, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009. Items can range from equipment maintenance, repair, or design tips to practice and playing ideas. Please keep tips to 150 words or less, and be sure to include your name and address. We will pay $15 for every tip we publish.

Hose Clamp Memory Locks

Have you spent hours adjusting your kit so that everything is perfectly placed? Do you set up and tear down frequently? Are you tired of marking your positions (and your hardware) with felt pen? Try using automotive hose clamps! These work great for establishing positions on floor-tom legs, boom arms, and bass drum spurs, and for limiting tripod leg spread. They also help to prevent slippage in those areas where a loosened wing nut could cause problems. Hose clamps come in a variety of sizes, are fully adjustable, are virtually invisible, and—best of all—are cheap!

Kevin Aiello
Ukiah CA

Power Head Changes

I was in a hurry one night to change my heads, so I took my electric screwdriver and removed the bit. I found that the square hole that receives the screw bit fit the square heads of the tuning lugs well enough to loosen and tighten them. There probably is an available bit that would fit the lugs perfectly, but my method seemed to work fine by itself. I have a Black & Decker power screwdriver, but I'm sure that other brands would work as well.

Eric Scherrer
Corpus Christi TX

I have a quick way to change drumheads. Cut the "wings" off of a drumkey, and file the rough remaining area down. Place the remaining shank of the key into a 3/8" electric drill (preferably reversible) and tighten it down. A cordless drill will work exceptionally well for on-gig changes; a drill with a cord is best used at home. Changing heads now becomes a breeze. A word of caution, however: Don't run the drill too fast when installing the head; you could inadvertently tighten a lug too much and either break the lug or split the head. "Fine tuning" should still be done by hand.

Mike Calfee
Cleveland OH

Locking In Tuning

I have had the ongoing problem of my tension rods loosening on the top rim of my snare due to constant rimshot backbeats. I've tried a couple of different products that are supposed to prevent this, but they never did the job. Finally, I realized that placing small lock washers on the tension rods should solve the problem, so I installed them. Guess what? It works!

Mick Palmesano
Huntington Beach CA

Re-Cushioning Drum Stools

There is a quick and easy remedy for old drum seats that have lost their cushion and have become uncomfortable as a result. It's called "Slip-On Stool Cushion," and it's available in most office supply stores. This item is a round cushion 14" or 15" wide and 1" or 2" thick, with an elastic bottom. It can just slip over an existing seat, and will hold comfortably and securely.

Ron Olmi
Philadelphia PA

Home-Made Practice Pads

Want an inexpensive way to mass-produce practice pads? I managed to construct four, at $3.50 each. Buy one square foot of 1/4"-thick neoprene rubber at a hardware store. It makes a great playing surface. Buy enough 3/4" plywood to cut into four 7" squares. (The hardware store cut it for me at no cost.) Using a utility knife, cut the rubber into 6" squares. (If the corners of the rubber warp, place it in the sun to return it to a flat position.) Sand down rough edges of the plywood. Center a rubber square on a plywood square and outline it with a pencil. Apply rubber cement to both the rubber and the marked area. Let them both dry for twenty minutes, then affix the rubber to the wood. Hammer 1/2" tacks at each corner of the rubber. The pads are great for schools, too!

Bill Hooper
San Jose CA

Acoustic Feel For Electronic Kick Triggers

I recently discovered a simple and inexpensive method of making my KAT *miniKICK* feel like a real bass drum. (I'm sure it would work on other self-contained electronic kick pedals.) Since the rubber beating surface on the *miniKICK* is extremely solid compared to an ordinary bass drum, each strike bounces back extremely fast. This, in turn, sometimes causes the beater to hit subtly several more times if the pedal is still under pressure. In order to mitigate these effects, you can tape a piece of an acoustic drum muffler (such as an HQ Percussion *SoundOff* pad) onto the playing surface of the kick trigger. In addition to giving the kick a softer feeling, this also dampens the sound of the beater striking the trigger somewhat.

Scott Goldblatt
Metairie LA

Securing Cymbals

Here's an easy way to keep cymbals of different sizes from slipping around in a cymbal bag (and also to keep the entire package as compact as possible). Mount all of the cymbals on a hi-hat clutch in the same way you would your top hi-hat cymbal. Not only will you keep all the cymbals together, but you'll also have a spare clutch available should you need it.

Ville Ruso
Helsinki, Finland

Note: The tips presented in Drumline *are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by* Modern Drummer *magazine.* Modern Drummer *cannot guarantee that any problem will be solved by any* Drumline *suggestion, and cannot he responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any* Drumline *tip.*

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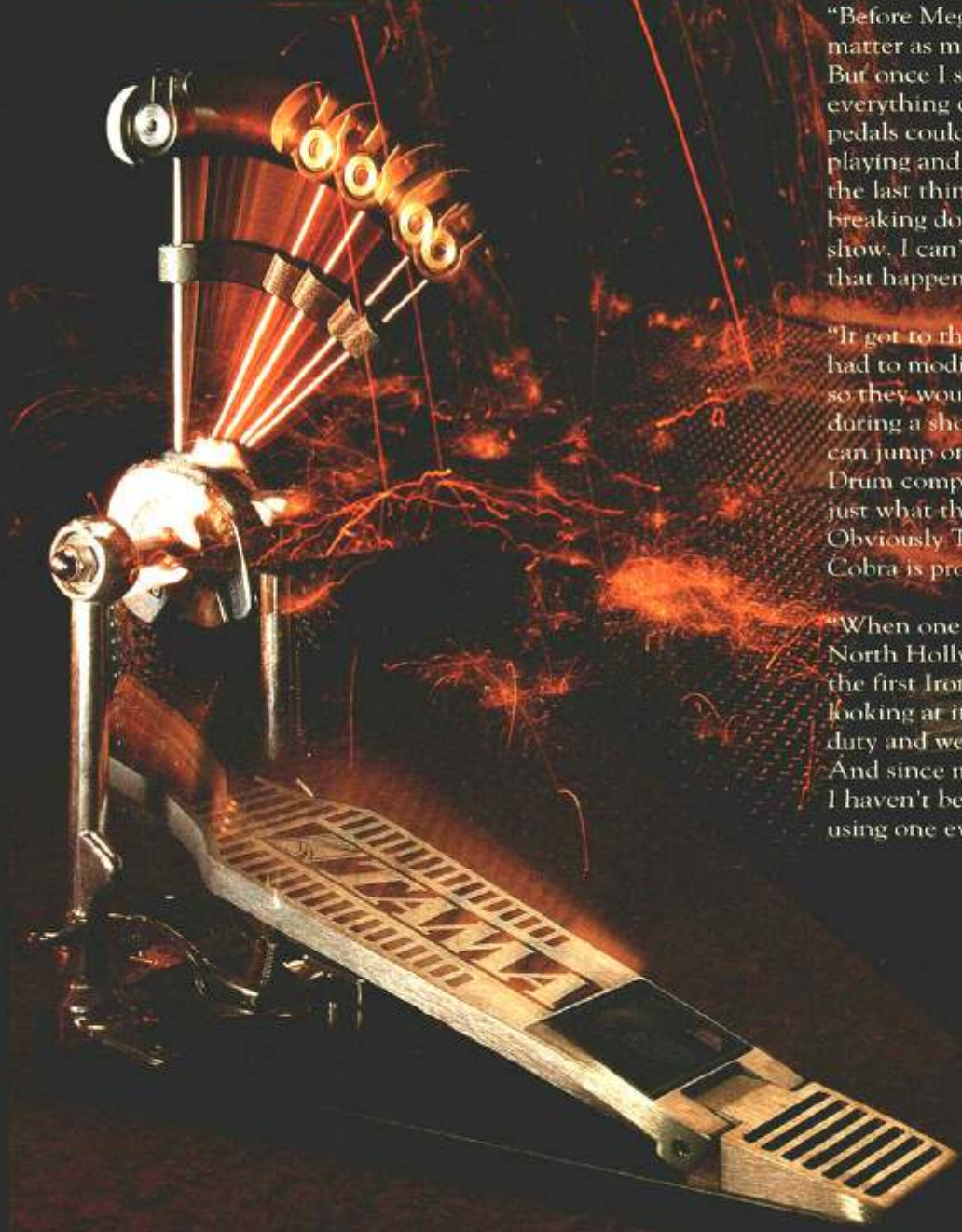
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The Speed and Strength of IRON COBRA

NICK MENZA OF *Megadeth* talks about why the Iron Cobra is the only pedal he'll trust



"Out with the old, in with the new," comments Nick Menza, drummer for Megadeth. "I think I've lost count of how many pedals I've used...and now I can melt 'em all down if I want to. Because the Iron Cobra pedal is the only pedal I need.

"Before Megadeth, it didn't really matter as much what pedal I was using. But once I started with this band, everything changed. None of the pedals could hold up to my heavy-duty playing and heavy-duty touring. And the last thing anybody needs is a pedal breaking down in the middle of the show. I can't tell you how many times that happened.

"It got to the point where I actually had to modify and customize my pedals so they would work better and hold up during a show. I need something that I can jump on...stand on...stomp on! Drum companies always seemed to use just what they needed to get by. Obviously Tama didn't. The Iron Cobra is proof of that.

"When one of the Tama guys from North Hollywood brought over one of the first Iron Cobras, I could see just by looking at it how strong, how heavy duty and well made the pedal was. And since my first impression, I haven't been disappointed...I've been using one ever since. It's the most



Two interchangeable cams are available...the more traditional Rolling Glide and the speed accelerating Power Glide (shown above) which Nick uses.

I R O N

durable pedal I've ever played."

"It's also the most adjustable. I know you can set the pedal up to be superlight...but I set my Iron Cobra for the heaviest action possible, with the springs pulled back all the way. And I want it to stay that way, which it does. When other guys sit down to my set-up, they look at me like I'm crazy. So you know I've got to have a pedal that can take it."

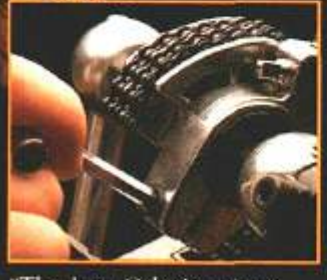
"Still it's nice to know that if I should ever change my set up, I can. You can even change the cams.

But how fast is the Iron Cobra? "If it can handle Megadeth...is this a serious question?" Okay, next subject.

What does Nick think about the three different kind of Iron Cobra beater heads? With the adjustable angles that insure that the head always strikes the optimum amount of bass drum head surface? "Actually," laughs Nick, "they're an ingenious idea, but with my schedule I honestly haven't been able to find the time to try them. I'm still using the same old super-heavy wooden beater. But when you think about it, having the option to use your old beater is just one more cool thing about Iron Cobra."

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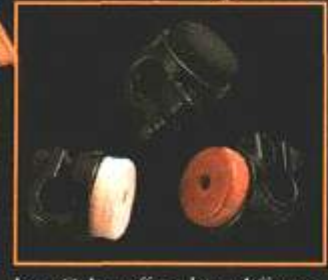
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Iron Cobra offers three different adjustable beater heads. Or, like Nick you can continue to use your favorite beater.

Nick extends his thanks to the B & B Foundry, Philadelphia for helping him lose his old pedals.



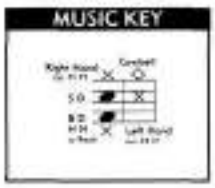
C O B R A

THE FEEL IS UNREAL

Songofunk: Part 2
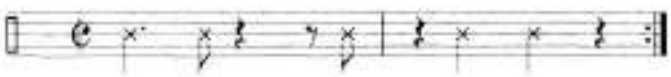


by David Garibaldi



The grooves we're going to look at this month are meant to complement those found in my "Songofunk" column (in the February *'92 MD).* A key thing to remember here is that songo is not a "beat" but a style. The drumming in this style is very much like funk drumming. The following exercises combine two important elements of the songo style: clave and funk. This example would be a basic songo-style rhythm—*not* "the songo beat":



Clave
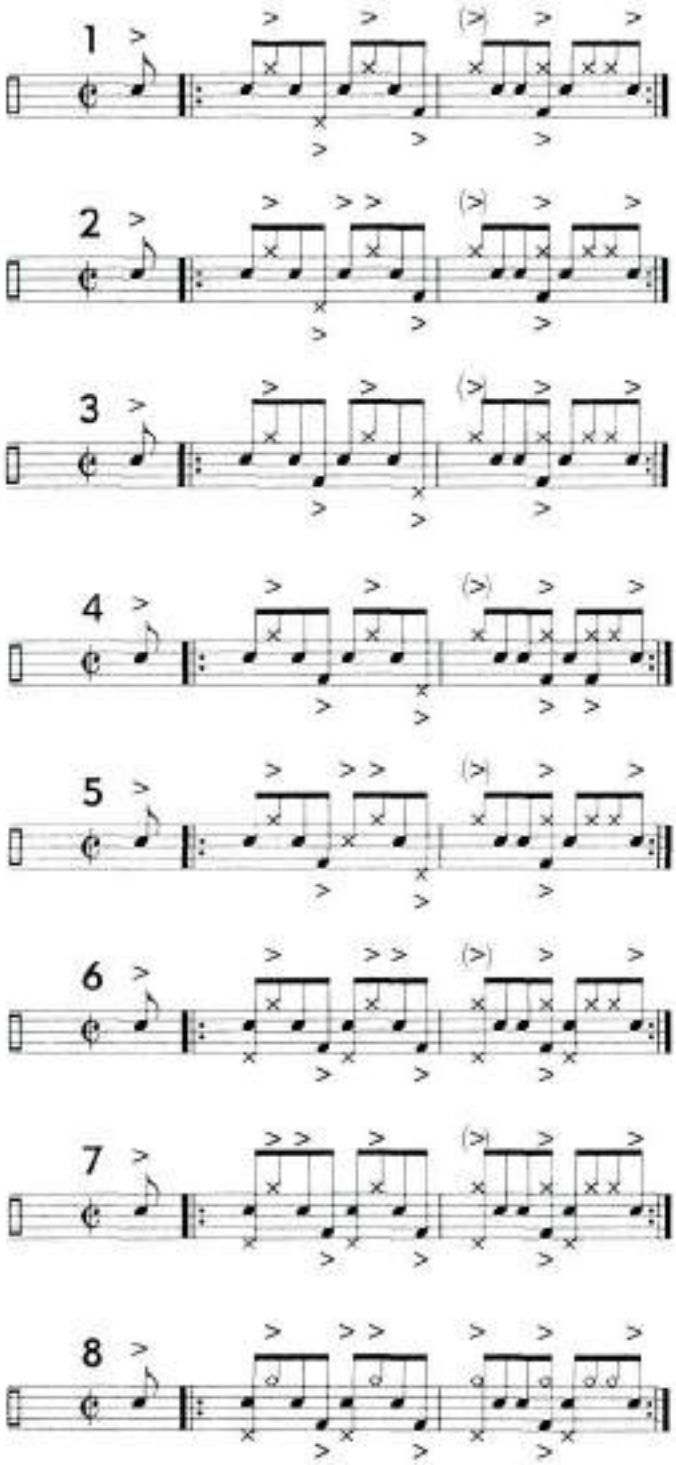


This style, like jazz-fusion, draws upon many other styles for its content. In certain situations the example above or a version of it works very well. But what if the situation calls for a songo-style rhythmic approach with a couple of "left turns" in it? An understanding of clave and its effect on the rhythms we play is very important. I'm now beginning to see how the grooves I'm playing have clave in them and how well they fit with rhythms such as guaguanco, mozambique, conga, pilon, and many others.

Being knowledgeable of the funk style and, more specifically, contemporary drumset concepts is essential so that when a situation arises like I mentioned, you'll be able to put together something that works. You must be able to touch upon the style you're drawing from and shape it to the style you're in. As I'm finding out experimentally, Cuban, Carribean, and Brazilian music are perfect for developing modern drumset concepts. Check out drummers like Ignacio Berroa, Enrique Pla, and Robbie Ameen for their interpretations of these rhythms.

The following exercises use two hi-hats. The main hi-hat part is played on a hi-hat placed on the right side of the drumset. Before the exercises begin, the rumba clave rhythm is written with the "2 side" first. All of the exercises fit into the framework of this rhythm. (A third part to our Songofunk lesson would be to learn all of the exercises beginning on the "3 side.")





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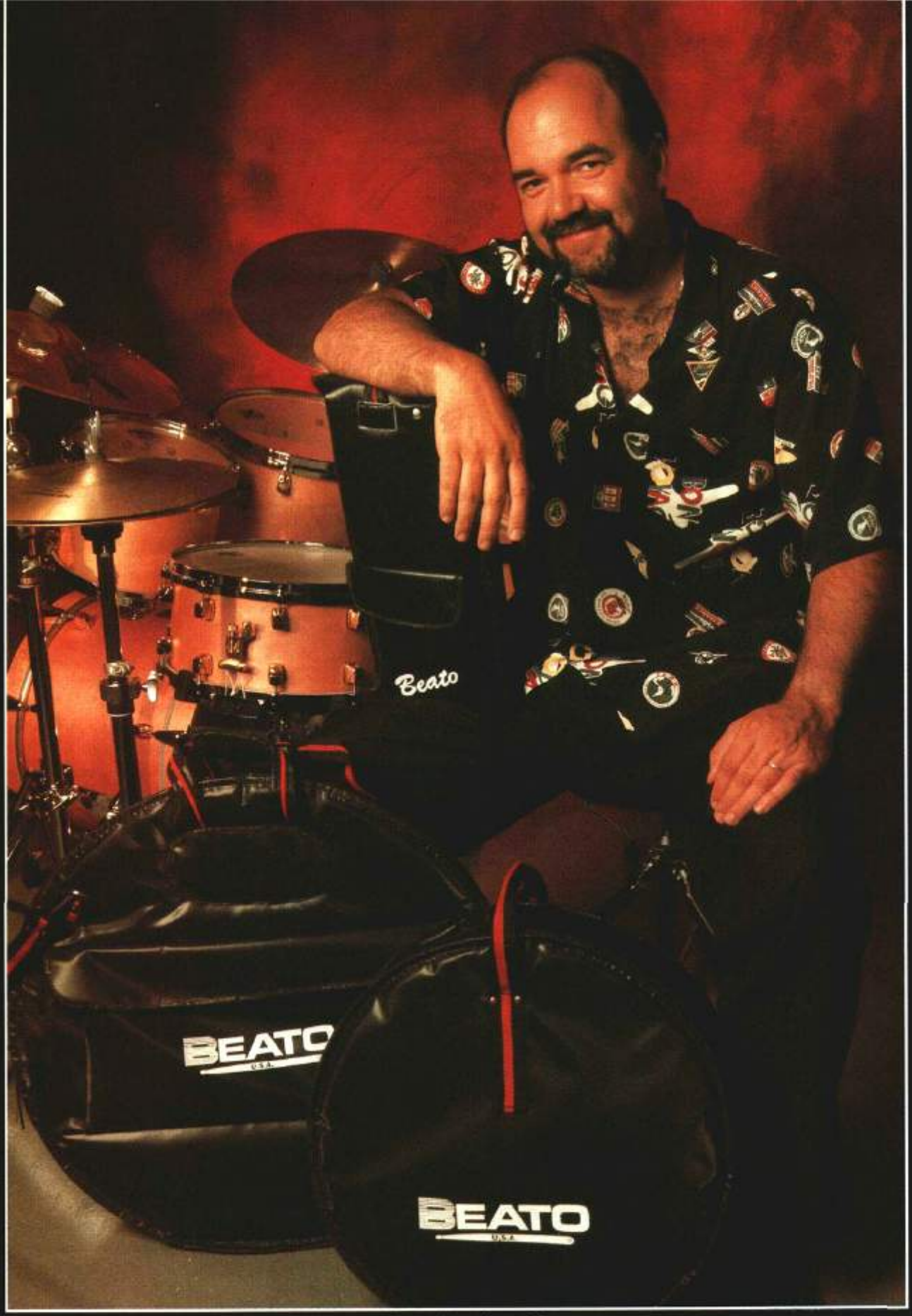


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set has a lot of possibilities, and I congratulate you on your good fortune in finding such a rare treasure."

Snare Buzz

Q Whenever I strike my bass drum, and often when I strike my toms, I get a ringing from my snares. Is this a common problem, and is there any way of eliminating it?

Louise Gilligham
Sydney, Australia

A Snare buzz is caused by sympathetic vibrations between the bass drum or tom being struck and the snare drum. Here's what happens: Striking the bass drum or tom produces sound waves of a certain frequency. If the snare head is tuned close to that frequency, it will pick up those sound waves and vibrate "in sympathy." The snare wires react to this vibration in the same way they would if the snare drum itself was being struck: They buzz.

Snare buzz is a very common occurrence, but whether or not it is a problem depends upon your situation. If you are playing with a fairly loud band (and the snare is not miked up), the buzzing of the snares will very likely not be heard through the amplified music. In that case, modifying the sound or tuning of your snare or of the other drums in an attempt to eliminate the buzz would not be warranted.

If, however, you are playing in more quiet situations, or if the drum is miked—or if you are simply practicing alone—and the snare buzz is a significant problem, then there are some things you can try to eliminate it.

The obvious solution is to make the drumheads less sympathetic to each other, or to reduce the projection of the guilty frequencies. One way to achieve this is to detune the errant tom-tom (it usually is only one, thank goodness) a bit so that it isn't so close to the tuning of the snare drum. Sometimes a bit of muffling on the bass drum or tom-tom will reduce the projection of the frequency that causes the buzz. (If you are miking, muffling is often required for the benefit of the microphone, anyway.)

You can also experiment with the tension of the snare wires, and of the snare-side head. The late Larrie Londin tensioned the two lugs nearest the snare wires (on each side of the drum) fairly loosely, while tightening the remaining lugs fairly tightly to compensate. This gave him the sound (and lack of snare buzz) he wanted in the studio.

Feeling The Beat

Q When I'm playing a song and a break comes up—and I have to come in on beat 3 or wherever in the bar following the break—I have a hard time coming in at the right point. The bottom line is, I don't usually know where I am in a bar with the exceptions of the backbeats on

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Jim Chapin plays DW Drums, Pedals & Hardware and Sabian Cymbals.

2 and 4. Take away these backbeats—as in a one-bar break—and when the next bar comes I'm lost (unless the band comes in on the 1 or something I can feel).

How can I develop a feel for the other notes in a bar, such as the 1 "&"s? I've tried counting along while I'm playing, but I find it difficult to execute my drum part and count at the same time. What exercises can I do to develop the feel for any note in a bar? How do I develop my internal hearing?

Also, since I believe I'm having a syncopation problem, I've purchased Ted Reed's book *Progressive Steps To Syncopation For The Modern Drummer.* Is this the book I should be using, and if so, what exercises and method of practice do I use?

Wade Langille
Truro, Nova Scotia, Canada

A Your problem is a common one. As you yourself surmised, you need to develop an "internal clock" that will allow you to feel the beat (and subdivisions of it) throughout your playing. Counting is one method that can be utilized during practice, but it isn't very practical (or desirable) during performance.

The best way we know of to develop your "inner clock" is to practice with a metronome—playing both straight time and complicated figures. If you have charts to the music you play, practice them against the metronome, so that it will "count through" those breaks you mentioned. This, in turn, will let you know where you are and where you need to come in. (You could certainly do the same thing with exercises from the *Syncopation* text.) You might also try rehearsing (along with the band) with the metronome.

The idea is to develop a sense of confidence in your ability to come in at the proper point. Once you have become skilled at this *with* the metronome, you need to practice it *without* the metronome. You should be able to hear whether or not you are playing the parts in the same manner (and coming in from the breaks at the same point). After a period of working with the metronome, it should become easy for you to "feel" your way through any new material.

CORRECTION

The photos of Peter Erskine on pages 2, 20, and 25 of the November '93 *MD* were taken by Shigeru Uchiyama. We apologize for the error.

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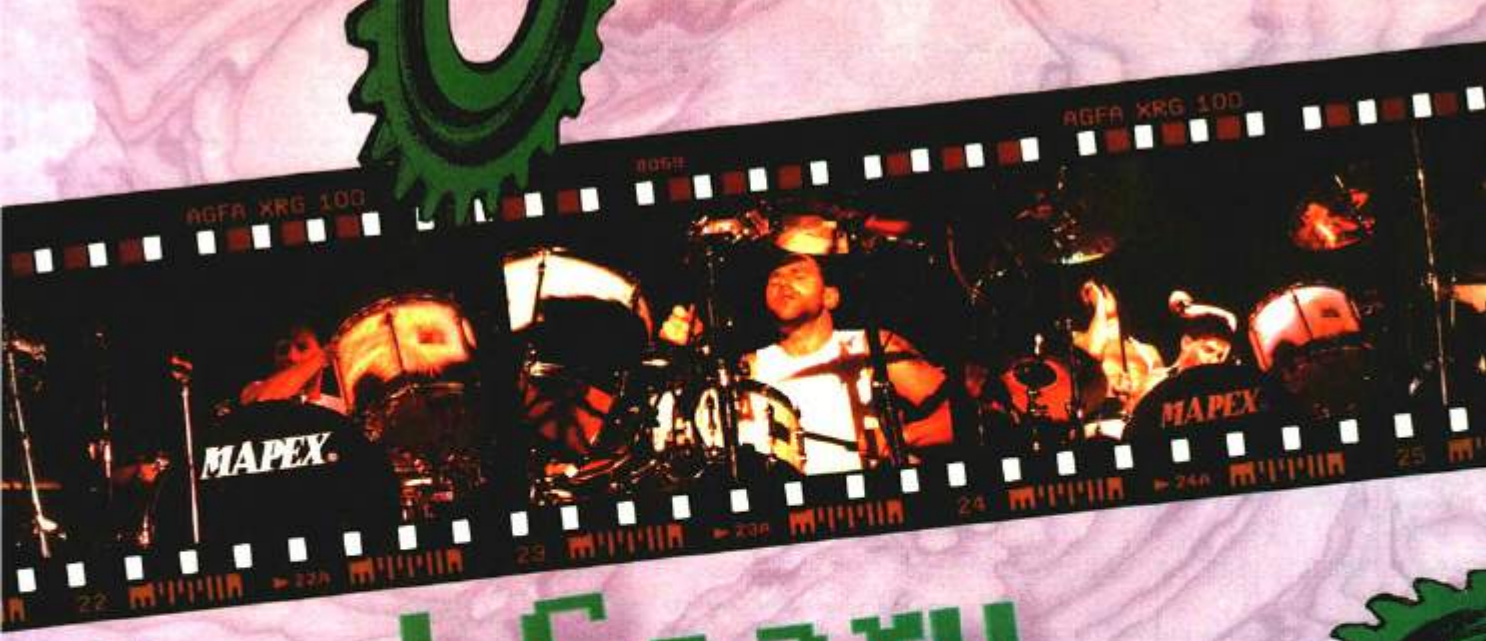


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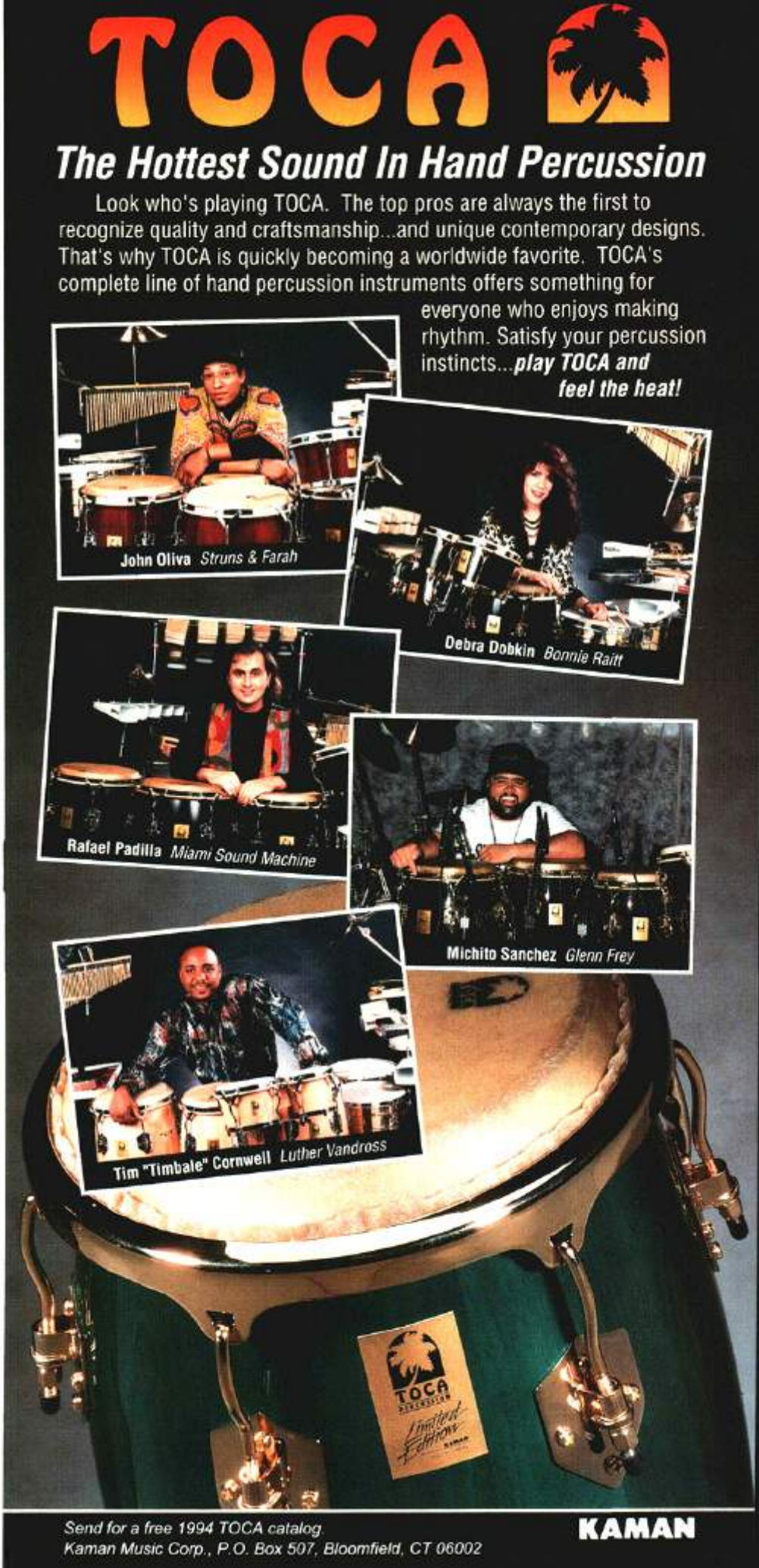
I was a kid, so I *had* to have one! When I was fourteen or fifteen years old, a drummer using a Rogers *Dyna-sonic* snare had more impact on me than if he had two Rolls Royces! Every time I look at that drum it gives me a spark of joy—but I just never use it. My favorite 'working' drum is still my old Slingerland. I've had it for years and it's never let me down. I thought when I got the Solid drum it would replace the Slingerland, but the Slingerland drum is just so versatile. That drum is a wonder—it's sensitive *and* aggressive.

"My main attitude for this record was, I want the drums to sound like *my* drums," Neil says. "I didn't want the engineer to process them into something else. What I like them to do is take my sound and change the atmosphere *around* my drums to better help the sound work within a given composition. On a less aggressive song the engineer may smooth out the edges of my sound, adding a bit of 'air' to the track. On an aggressive number, the engineer will leave it raw. It's still my sound—my signature—yet it works within the given song more effectively. I like that approach because the differences are subtle."

Dangerous Waters

If you've ever attended a Rush concert you've undoubtedly seen many audience members "air-drumming" along with Neil. It can be an odd sight, especially when it's apparent that these fans know his playing note-for-note, right down to the fills. Neil's thoughts on his highly scripted drum parts may be changing. "I'm always listening to tapes of shows on the road so I know what's working and what sections might need attention. I noticed on the last tour that, for the first time, the tapes were really a pleasure to listen to. I don't want you to think the tapes were flawless, but the quality of the performance seemed to be on a very listenable level. Our goal has always been to be able to accurately reproduce our studio work live. After so many years we finally started to realize that we *can* do it. It sounds small, but for us it was a big achievement.

"That realization gave us a lot of confidence to change arrangements live—stretching out songs and being more spon-



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Walk into your local drumshop looking for a pair of drumsticks and you'll probably be confronted by more choices than you can shake a stick at. The last time we counted there were well over 300 different models of drumsticks on the market and even we'd have to admit that some of them aren't half bad. But, with so many sticks and stick companies out there how does a drummer pick the stick that's right for him or her?

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taneous in our performances. We were excited to be at a point where we felt we could have the best of both worlds: to be able to control our organized sections as well as have the confidence to stretch. There's no sense saying that music should be only orchestrated or only spontaneous. The only thing with spontaneity is that it tends to be less reliable!

"I remember talking to Mickey Hart during our last tour," Neil continues. "I had written to him after having read his excellent book, *Drumming On The Edge Of Magic.* So he gave me a call and that's how we hooked up. Seeing the Grateful Dead was impressive, realizing just how much improvisation goes on at their shows. Mickey told me that some nights a Dead show is dull; the improvisational thing just won't get going. Yet on other nights it's just magical. It's a risk that the band takes every night, and their audience takes that chance too. I respect the band for having the courage to do that.

"I've been pushing myself into those more dangerous, improvisational waters," says Neil. "It's both a quality and a flaw in my character that I prepare to death! I love rehearsing and getting better and better. I enjoy the process. Before we record an album I learn the new songs inside out, refining every little detail. And that's why I continued to play the exact same parts live as I recorded, because I spent so much time getting every element right. In Tim Alexander's *Modern Drummer* cover story [September '93 issue] he mentioned that he had never noticed that about me until Primus went on the road with us and he could see me perform every night. I'm *glad* to be able to play a song like 'Tom Sawyer' the same night after night, because it's so damn hard to play!

"With our newer material, though, I recognize that I don't like it sounding overrehearsed. So in preparing to record the songs, I started leaving gaps in certain transitions or sections. I wouldn't let myself finalize a part, even up to the point when I would be recording the song. And that certainly added to the pressure for me. Then when I actually recorded a part and played what may have even been a mistake, with closer examination that mistake may have ended up bringing something magical to the track. Then I have to learn the mistake so I'll be able to play it live! But little by little that attitude of opening things up is coming into our music."

Finding The Right Feel

Counterparts is another solid showing for Neil's drumming. His drum parts consistently balance more standard beats with totally original patterns. Neil has a general approach: "When constructing drum parts I have to be sensitive to the songs, of course. I don't just play what satisfies me. You'll never hear me making noise under a vocal part. There's a certain level of respect you have to have. But on the other hand, when it comes to a guitar solo section, for example, to us that section isn't a guitar solo, it's a *band* solo. So all of us construct it as our own part. From an arrangement perspective those sections are free game. As long as what we're doing works and helps make the track more exciting, it's acceptable.

"Finding the right feel for different parts of a song is always a challenge for me, because I hate to repeat things," Neil explains. "There are certain fundamental rock rhythms that at times work and need to be played and repeated, and I don't

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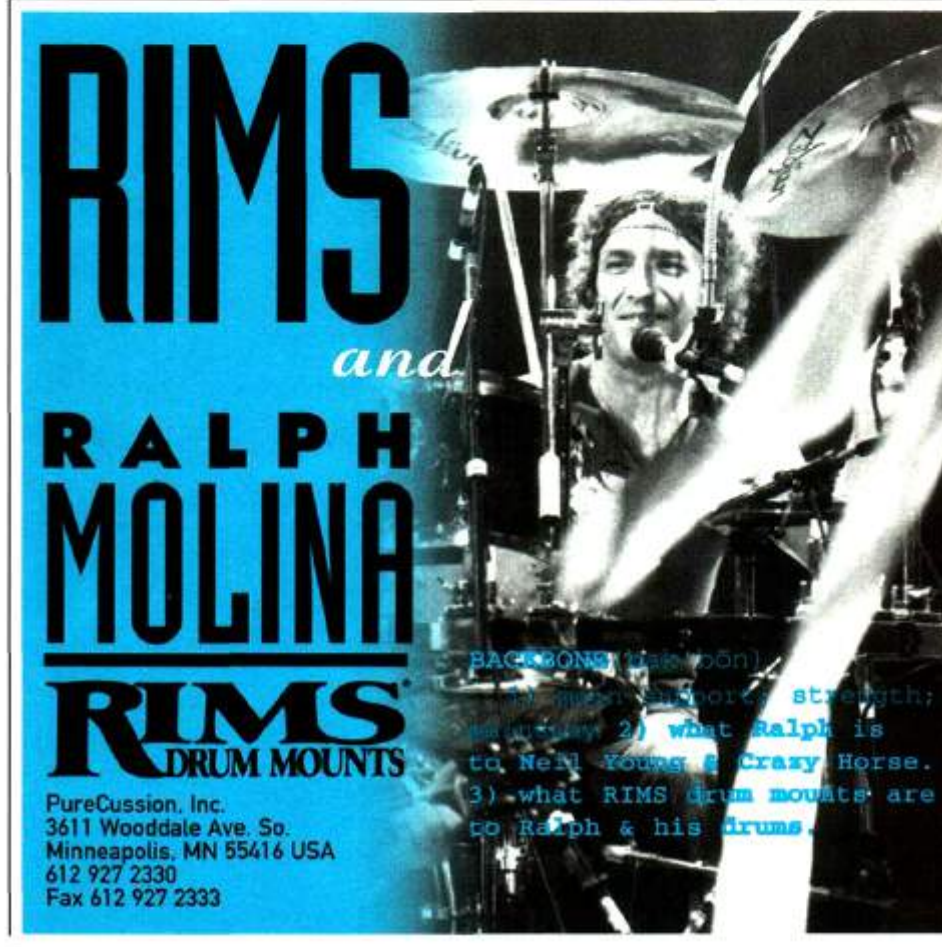
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In the *Melodic Drumming and the Ostinato* video series Terry performs at least one full length drum solo piece in each video. Between the drum pieces Terry discusses the idea of approaching the modern drum set as an orchestra within itself, utilizing the concepts of ostinato patterns, melodic/harmonic and contrapuntal drum patterns, asymmetric hand/foot double bass patterns, flam/tom cymbal combinations, polyrhythms and much more. Each video is accompanied by many musical examples in Terry's own hand writing. Whether you simply want to marvel at Terry's playing and intellect or seriously wish to study radical drumming concepts, this video series is a must have in every library. Videos stand on their own or form a progressive three volume complete set.

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mind playing them. The same is true for a standard approach to playing a fill—going from snare to tom, for instance. To me they're like using the words 'so' and 'and': They're the articles of the language and to me there's no shame in using them. On the other hand I do want to explore fresh areas. I like to weld influences together to come up with something new. I don't pretend to think I'm inventing originality, but I'm hoping to create something original by combining previously disparate influences.

"For the opening track, 'Animate,' for instance, I used a basic R&B rhythm that I played back in my early days, coupled with that hypnotic effect that a lot of the British bands of the turn of the '90s had—bands like Curve and Lush. The middle section of the tune is a result of the impact African music has had on me, although it wasn't a specific African rhythm. I hear a section of a tune, and immediately I have to make choices, and many times those world influences I talked about earlier will come into play and contribute to my parts.

"Other songs on the record required me to find fresh ways to approach familiar, time-honored drum parts," Neil continues. "I think the nature of the songs on this album brought out a lot of my R&B background, and I don't think that's an area I'm known for. But all the first bands I played in were blue-eyed soul bands. I played a lot of James Brown and Wilson Pickett tunes, because in the Toronto area that's what was popular at the time. All of us grew up playing 'In The Midnight Hour.'

"R&B is a part of my roots, and as a band I think we all played it and enjoyed it. But as we developed we drifted off into the other styles of the '60s, and when the British progressive bands came along we went in that direction.

"The instrumental track on this record, 'Leave That Thing Alone,' is built around R&B bass/drum interplay. But to make it original I change up parts. In the second verse I go into a Nigerian beat, like something you'd hear on a King Sunny Ade record. Later in the song I go into a quasi-jazz pattern, and all these things are introduced for our own entertainment as well as to make the piece more interesting.

"When I hear Geddy and Alex's demos the influences are sometimes very clear to me," Neil says. "And I think we're secure enough to directly use those influences. If Geddy and Alex bring in a tune that has a section that sounds like the Who's *Live At Leeds,* I'm definitely going to put on my Keith Moon hat and go with it." (Check out the extended fills before the guitar solo on "Between Sun And Moon," from *Counterparts.)* "If there's a song with a '90s grunge-rock section," Neil continues, "we're secure enough to go in that direction. All of these things are amusing to us, but they're also available to us to try and create something fresh from their inspiration."

A song like "Stick It Out" proved difficult for Neil because of its fairly simplistic riff. "How could I approach that song properly and yet give it a touch of elegance that I would want a riff-rock song to have? I don't want it to be the same type of thing you'd hear on rock radio. So I started bringing in Latin and fusion influences. There's a verse where I went for a Weather Report-type effect. I used some tricky turn-arounds in the ride cymbal pattern, where it goes from downbeat to upbeat accents—anything I could think of

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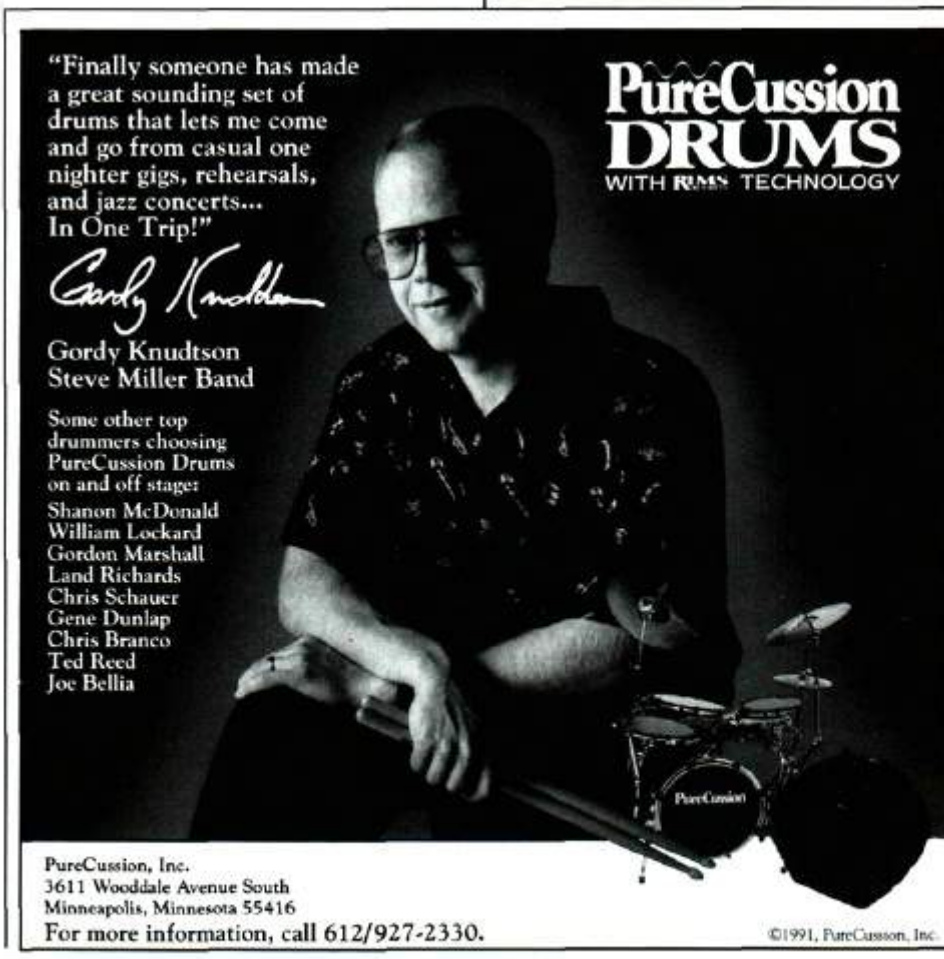
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to make it my own. That song verges on parody for us, so we had to walk a careful line. We responded to the power of the riff, yet still found some ways to twist it to make it something more.

"The Speed Of Love' is kind of a mid-tempo, more sensitive rock song," Neil says. "That song probably took me the longest to find just the right elements I wanted to have in the drum part. What made it a challenge is that I wanted the feel and the transitions between sections to be just right. I played that song over and over, refining it until I was satisfied. I don't think a listener will hear all the work that went into that track."

Accident By Design

While Neil may turn to many outside influences to help him create within Rush, there are some elements in his playing that are definitely his own. Peart concurs: "I think I do have certain signature licks that I play. And I don't mind a certain amount of repetition if it is indeed something that is my own. I suppose it takes a bit of repetition to *make* it my own! It does become hard to pick these things up, though, because they tend to be subtle, at least to me.

"I think what happens is, you'll hear a certain drummer play a great beat or fill, and then you'll practice what you *think* you're hearing. Many times the result of that effort ends up being something that is completely your own. Even if you can duplicate the exact notes, in a different drummer's hands it just won't sound the same."

Neil feels that a lot of what he plays is a reflection of his personality. "I do like things to be organized," he admits. "If something is well-organized, it has the potential to be something special. I tend to approach life that same way. If I'm going on a trip somewhere, like the bush in Africa, you'd better believe I've spent a lot of time figuring out what to take so I'll be prepared. I might be organized, but at the same time that's hardly a safe circumstance. Organization is not necessarily a conservative thing."

Neil's approach to music is certainly similar. "When we go in to record, I spare no self-flagellation of playing the songs over and over again until I've got them. And it's the same thing before a tour: I spend weeks just rehearsing on my own before we start as a band. But I know it's time well spent because that work gives me the confidence to step off into the unknown with some foundation.

"When I went into the studio to record my parts for *Counterparts,* I was prepared," Neil insists. "That's why I could record all of my tracks in first and second takes. We put together and learned the material, we worked with [co-producer] Peter Collins refining the material, and then I practiced for another week to get totally comfortable with the songs and the changes to those songs. I recorded all of the drum tracks on this record in one day and two afternoons—that's all it took because I was prepared.

"My whole approach to life is accident by design," Neil says. "Every thing I do has to be that well-organized, or I'm not comfortable with it. But at the same time, within that frame of organization, I'm really comfortable with contingencies, because I'm prepared. It's an interesting thing because a lot of people say it's better to be spontaneous, to breeze through and let whatever happens happen. What I find

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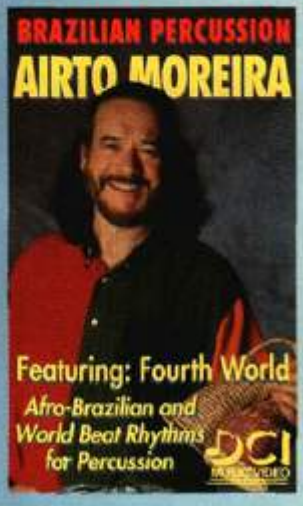
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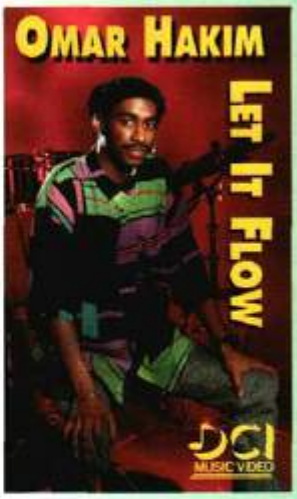


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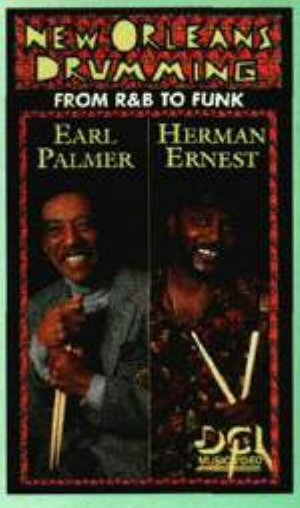
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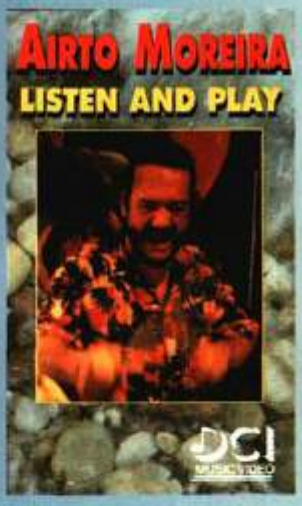


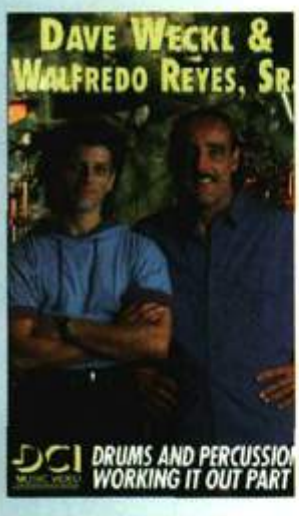


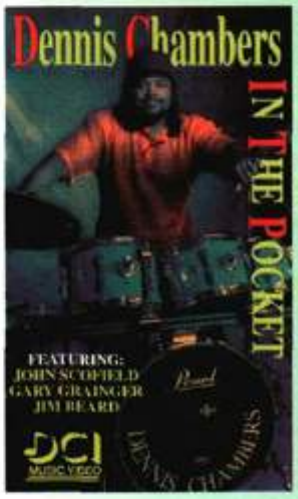


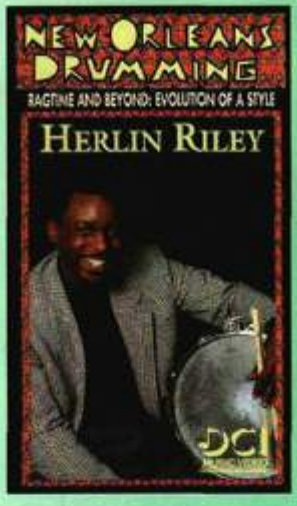
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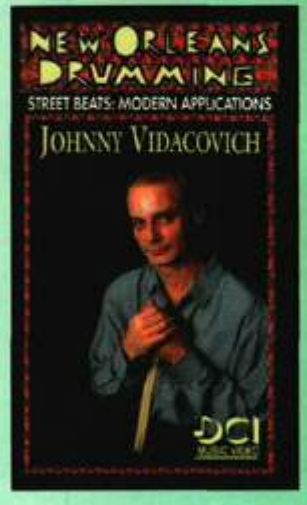










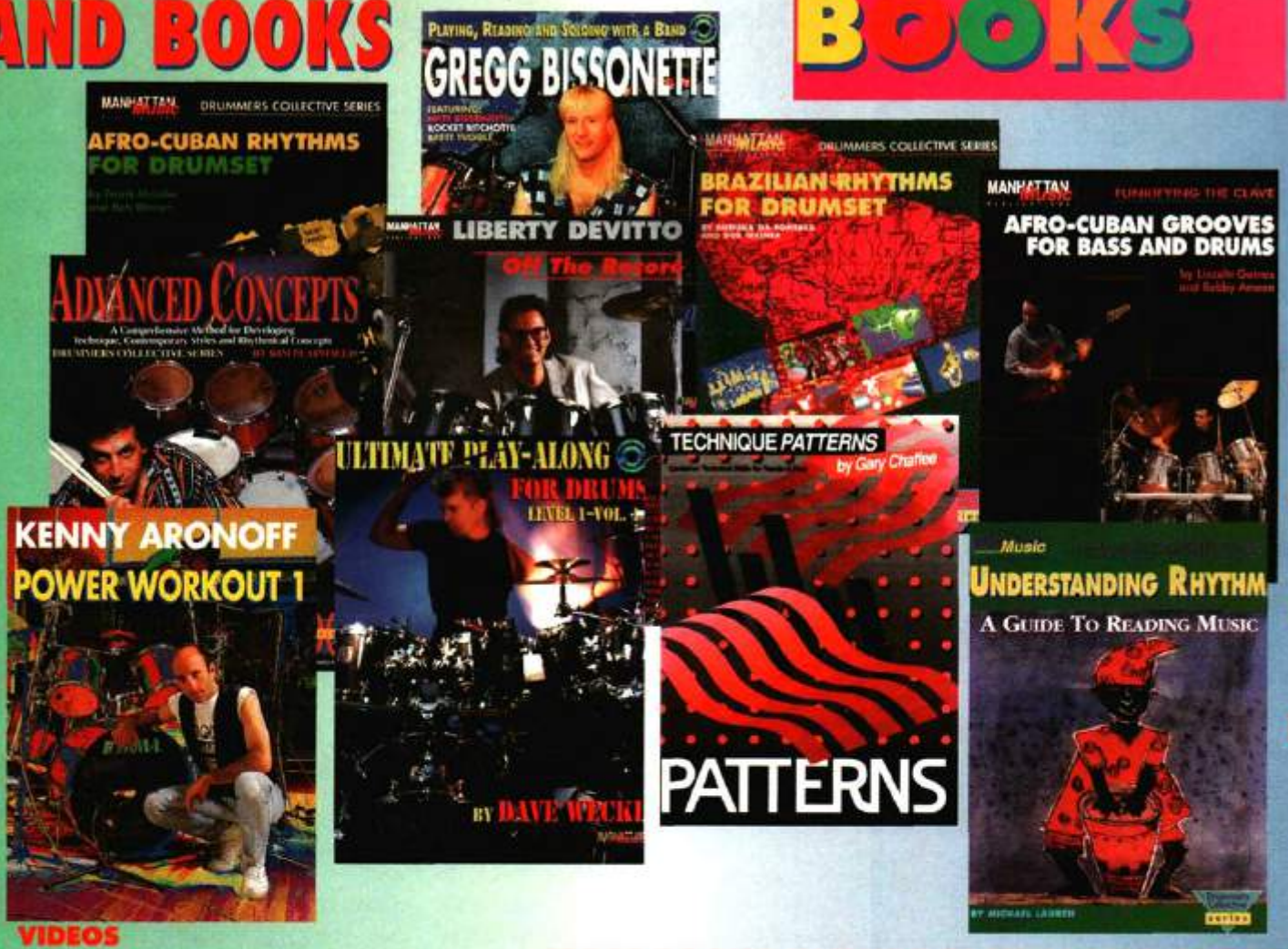




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with those people is that they're not prepared to take advantage of the opportunities when they occur."

The Ultimate Involvement

With so many years of intense drumming behind him, you might think that a certain amount of burnout would have set in on Neil. Quite the contrary. He still seems earnest about his deep feelings for drumming. "There are certain things about my playing that are just an honest reflection of me. I couldn't stop playing hard physically, because I love physical exertion in so many other areas of my life. And that actually *came* from drumming, because it was my first physical endeavor—my first sport, if you like. Before it I had never been involved in anything athletic. Drumming gave me the stamina to get interested in cycling, cross-country skiing, and long-distance swimming. So that comes out of my drumming naturally.

"I've had this fleeting thought over the last year or so, trying to think of any other human activity that so much uses everything you've got physically *and* mentally. For me, playing drums is the ultimate involvement. It's as involving to an athletic degree as a marathon run is, but at the same time your mind is as busy as an engineer's is, with all the calculations a drummer has to make.

"I have a quote from a NASA director who was a friend of ours," Neil continues. "He came to see us play, and afterwards he made the comment that I'm obviously using a great deal of mental energy. He thought it was funny that I would expend so much mental energy on playing *drums*—he said it with a certain amount of disdain—but that's what it takes! When you apply the standards I've described to drumming, it *does* become the ultimate expression both mentally and physically."

Peart On Congas?

If you've followed Neil's career, you've seen his kit evolve. Over the last few years he's done away with his second bass drum (opting for a double pedal), added a floor tom on the left side, and changed his overall tom positioning. For the new album, though, Neil did not alter his kit. "By adding the floor tom on the left and shifting my tom sizes down, which is what I did for the last record, that gave me a lot of possibilities. I think that change gave me a whole new starting point and made a lot of my fills just sound different. It drove me to change a lot of preconceptions about the fills and patterns that I play. I think I'm still exploring it."

Neil did have a specific idea he wanted to try: "I thought of a radical idea for a kit that came about due to the interest I've developed in hand drums, which I really began exploring during our last tour. After staring at a computer keyboard for long periods of time, there's nothing better than sitting down and playing congas. It's a great release. So I came up with a setup where I could play congas and bongos with my hands, yet still trigger bass drum and snare drum sounds with my feet. I've been using my feet to trigger kick and snare sounds for a few years now on certain songs in our set. So I thought the concept was a little radical, but still very inter-

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esting and very possible. But there was one problem: The songs didn't really call for any bongo or conga parts! I was set up for a stylistic shift and prepared and interested to make it, but in fact didn't have a place for it. Maybe I'll be able to apply it next time."

What inspired him to get into hand drumming? According to Neil, "During our last tour, Primus was opening for us, and Herb Alexander and I would have jams in the tune-up room before the show. He had a PureCussion drumset in there, and I had some hand drums. We'd be jamming, and members of their band and our band would drift in and out of the room and join us in making some impromptu music. For the most part people would be using instruments that they don't normally play. Someone would pick up an accordion, and someone else would pick up a flute—that was primo! Somebody would be playing bass, and somebody would be playing on anything we could find to hit.

"We had some great jams with just found sounds," Neil continues. "I remember one in particular where I was playing a beautiful pattern on a bicycle frame against Herb's drumming on a garbage can, and it was happening! In Berlin, we had dressing rooms that were just little outdoor trailers. There were all sorts of metal grids from the arena stacked outside. We set up in this little shed—it was raining outside—and both bands were just jamming on found percussion and a few other instruments. It was a great escape from the day, and a good musical exploration."

Neil Also Waltzes

The backstage jam sessions also led Neil to new areas in his drumming. "At a later point during the tour, Primus were gone and we were out with Mr. Big. So I went out and got a PureCussion set for myself, because I really enjoyed Herb's. I set myself a course of study. It was getting near the end of the tour; you'd think I'd not want to even be *thinking* about playing drums. In fact, I found that playing something different was the cure for the usual boredom that sets in. I'd go into the tune-up room and play Max Roach's 'The Drum Also Waltzes.' It was such a good exercise for me, and it was so different from what I was playing on stage."

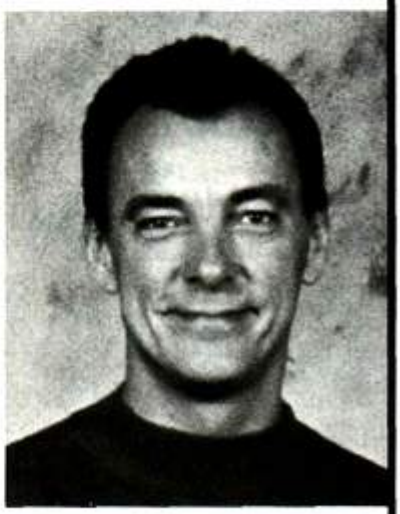
Neil also received some hints from Pat Torpey, the drummer with Mr. Big. "Pat's an accomplished drummer with a background in some areas of drumming that I'm not familiar with—Latin, for instance. He showed me some great patterns to practice. And I was just exploring any possibility I could come up with. I'd play an ostinato pattern and then try to get my other limbs to work over the top of it. It was an ideal activity for me to be doing before a show. It kept my drumming alive for me during the last part of the tour, when I'm normally feeling like I've been out for too long."

Rich Vs. Peart

The drumming community witnessed a rare event a couple of years ago when Neil Peart agreed to headline the Buddy Rich Memorial Concert, held in New York. Neil, who avoids performing clinics, made the exception due to the fact that his involvement would help provide a college

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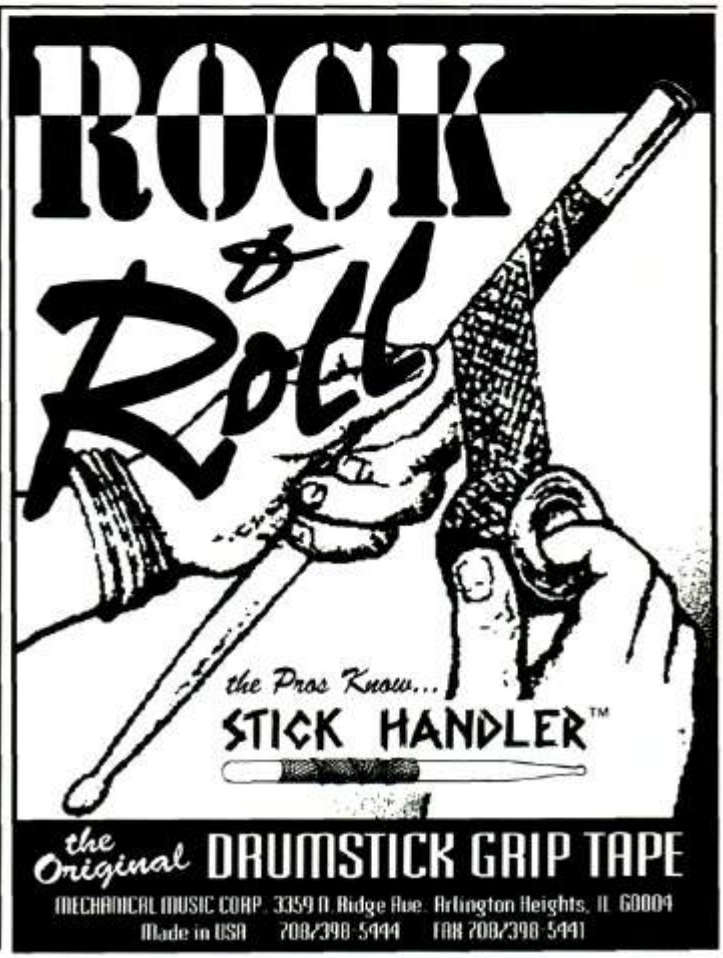
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scholarship for a needy drummer. But what was it like to go from a three-piece rock group to a sixteen-piece big band? According to Neil, "It was a major, major challenge. I vacillated a lot about accepting it, and I wished I had an excuse not to! I wished I could have said, 'Sorry, I'm going to be in Finland that day.' All kidding aside, I realized that year that I had been playing drums for twenty-five years, so I felt I should do it for myself to mark the occasion.

"I got the video of the first Buddy Rich Memorial Concert, and I was just so impressed at how well everyone played...I had enormous self-doubt after seeing it," Neil admits. "But then I got inspired and thought, I'll do it like Buddy would have done it! I realized that all the other drummers essentially just 'did themselves,' as opposed to trying to play in a similar style to Buddy. I tried to learn what Buddy played on the songs I was going to be performing, exactly as he played them. I wanted to honor him by trying to play as much like him as I could. I even tried to figure out the stickings he used, as much as possible. I felt safe, in a way, following his example into what were unknown musical waters for me. It was such a challenge because I had to try and get into his mind. Wandering around inside Buddy's conception of things was amazing. To see how he would set up a fill and execute it, and even how he would view an entire arrangement, was very rewarding research for me."

Unfortunately for Neil, the evening wasn't as successful as he had hoped. "I did have a few problems with the event. I was the last drummer to rehearse with the band on the rehearsal day, and since it was late in the day a few of the guys in the band had to leave to play gigs. Steve Marcus, Buddy's long-time tenor sax player, had to leave. The pianist had to leave early, so that was a drag. The Basie and Ellington songs I performed were both founded on piano/bass/drums trio, and to not be able to fully rehearse with the piano made it difficult. The setup on the day of the concert wasn't well-planned, either. I was far away from the band, and it was very tough for me to hear them. The horns were inaudible to me! When I watch the video of my performance I can see myself *straining* to hear them. It's hard to play under those conditions.

"The performance came off okay, but I just didn't enjoy it. The next day I had a long drive from New York back to Toronto, and the drive was the perfect therapy for my disappointment. I really got to think about it, and I got re-inspired to try it again. I want to be able to enjoy it and do the kind of job I know I can do. I hope to perform with the band again."

The performance helped to inspire Neil in other ways. "When I got back to Toronto, Rush was in the midst of working on *Roll The Bones,* and I was writing the lyrics for a song called 'Bravado.' It has a line, "We burn our wings flying too close to the sun." Well, I'd aimed for this incredibly high goal, to play like Buddy Rich in *his* band—to play like the greatest drummer who has ever played. If I burned my wings a little, big deal!"

The Future Of Drumming

Rush has been around a long time. They've influenced a host of bands, some of which are almost direct descendants—groups like Primus, Queensryche, Dream Theater, Fates Warning. They all name Rush as a major influence. But does Neil feel as if he's passing the torch to these new bands? "On reflection, yes, I do think that passing the torch is an accurate metaphor. I had a lot of reflections over the last couple of years about the nature of heroism, what a 'role model' is supposed to be, and the differences between the two. That thought manifested itself in a song on the new album called 'Nobody's Hero.' A role model is obviously a very positive example of what can be accomplished, and it's what I think, with all humility and pride, Rush has been—a good role model for other bands. We've done things the way we think they should be done: on our terms, making all of our decisions based on that and not on the market or what the record company told us we should do."

As for his own place in drumming history, Neil is quite humble. "I suppose I've set an example as a busy drummer: a guy who has played a lot of different parts over the years—and has *still* been able to make a living," Neil says jokingly. "But

this brings me to an interesting point. A few years back drummers were being shoved down further and further in the creative process. I was really wondering what was happening to all of the young drummers. At that point most everything you heard on the radio had drum machines. The drummers you heard were just keeping a beat. It was considered very uncool to play drum fills—and God help you if you did a drum solo! In the '80s there was no place for a drummer to *play*. I was very concerned about the future of drumming.

"We got to the '90s," Neil continues, "and suddenly all sorts of bands came up with drummers who are *playing*. The recent bands coming out of Seattle and from across the States are revealing some fantastic drummers. Somehow, the torch was passed. These drummers were practicing and improving throughout the '80s, preparing for the time when they'd get the chance. I honestly feel this is a very exciting time for drumming. It's so gratifying to hear it come back, and come back with such a *vengeance*. Just a few of the newer guys I've been enjoying include Dave Abbruzzese of Pearl Jam, Matt Cameron from Soundgarden and Temple Of The Dog—I love his playing—and Chad Gracey from the band Live, who plays just what you want to hear."

It would seem that Neil Peart is now secure with the state of drumming. At this point no one can deny his contribution. "If nothing else, I did consider myself a champion of drumming as an art form. The people who I held up and admired from the past had always approached it that way, right from the first players I ever heard—Gene Krupa and Buddy Rich. I always championed the values of musicianship and of drummers who could actually *play*. All of that mattered to me and always will. A few years back it seemed as if those things didn't matter anymore, and I felt undercut and genuinely worried. But with this new generation of drummers coming up, I can breathe a huge sigh of relief. Everything's all right!"

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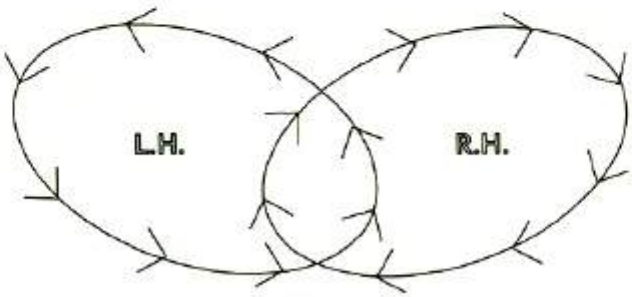
The Whipped Cream Roll



by Ed Shaughnessy

Some of my students convinced me to pass along the following information on a fascinating and historic drum stroke, the Whipped Cream Roll. I first heard the beautiful, seamless snare-drum roll of Buddy Rich back in my early days of drumming. I finally got to ask him some ten years later about the flowing, oval motion he made with his hands while rolling. His reply was: "Oh, that's the Whipped Cream Roll. I got it from the New Orleans cats." He mentioned that, by coming in on the snare in a sideways angle, you'd get less "hit" and more long sound from each hand, thus giving the roll a more continuous sound.

The oval motions are made from "outside in," with the right hand moving clockwise and the left hand moving counterclockwise. If you're rolling on the 6" center area of the drum, the stick tips actually move over and under each other.



I immediately started to practice my roll with this technique, and it really worked! I've rolled that way ever since. Naturally, if a more traditional open roll is requested, that's what I'll play; and of course, the double-stroke roll is always a great and useful solo stroke.

When I show the Whipped Cream technique to students, I first have them practice each hand separately, to get a good "buzz" sound. I have them come in at a shallow (approximately 30°) angle, to simulate what we'll be doing with the oval motions later. Then we put both hands to work in the two oval motions, and *voila*...they get a fine, seamless roll.

The closed (or press) roll has a long history, but the Whipped Cream Roll is a specific form of that stroke that can give great results. I say a heartfelt "thanks" to Buddy, who was grateful to Baby Dodds, Zutty Singleton, et al. Now it's my pleasure to pass it on to fine brother drummers. It's great to be back talking to all you *Modern Drummer* readers...keep on keepin' on!

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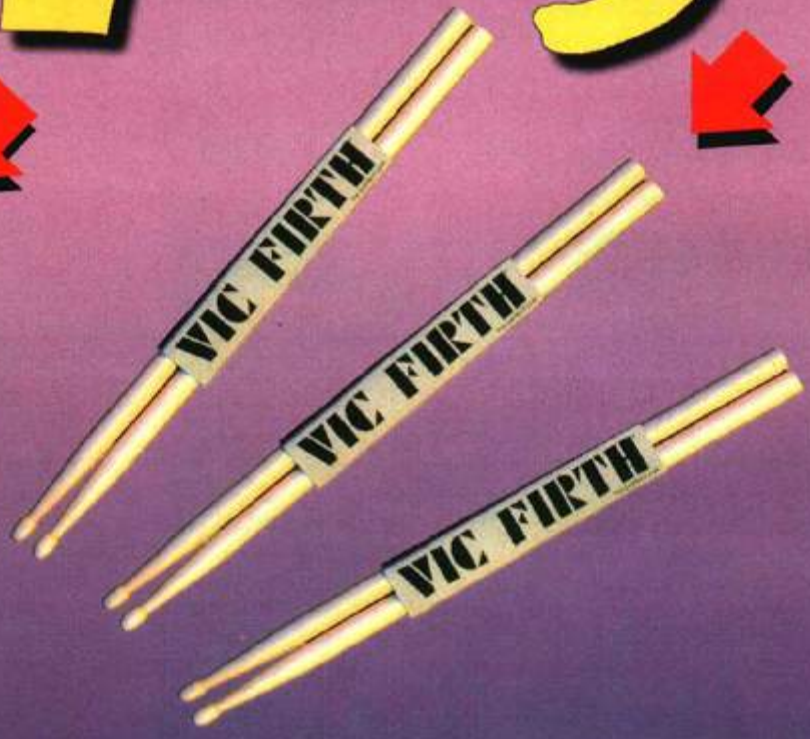
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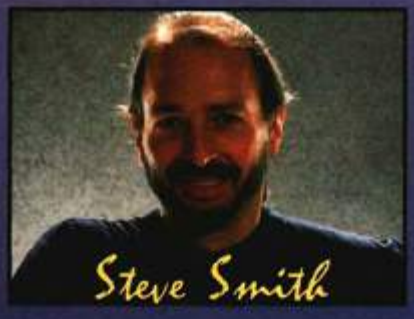




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The Drums And Drummers Of The Civil War

by Cheech Iero

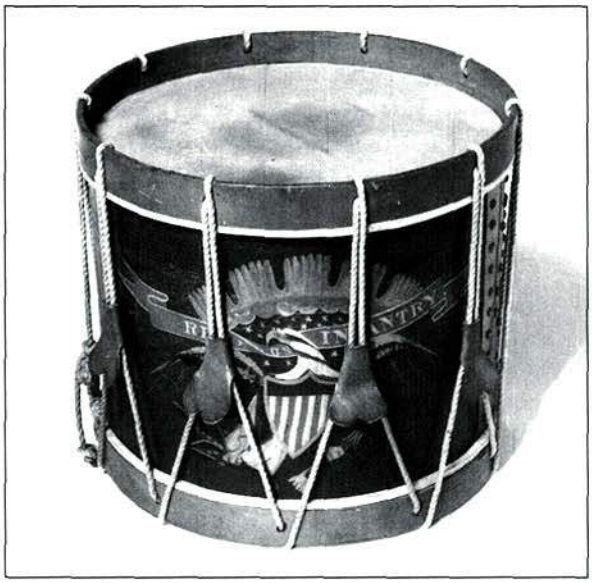


Contrary to popular belief, the soldiers of the Civil War did not march into battle inspired by the strains of a well-rehearsed fife and drum corps. Between 1861 and 1865 there were many drummers on the battlefield, but their duties there often involved much more than drumming. During combat they were often needed in makeshift hospitals, where they carried stretchers and assisted surgeons at operating tables. They were responsible for assembling and disassembling hospital tents, and for fetching water, wood, and straw to lay the wounded on.

However, there's no doubt that their drumming played an *equally* important role during the war years. While in camp, drummers were required to learn various calls, and to practice a minimum of four hours each day. Regular camp duties included the playing of "Reveille" at 6:00 A.M. A "Surgeon's Call" was given one hour before breakfast, and the "Breakfast Call" itself was a welcomed 2/4 beat. The "Drummer's Call" was played at the guard house as a warning for work details to get ready. Afternoon duty commenced one hour after dinner, and if an afternoon drill was ordered, the drummers would beat out an "Assembly Call." Sunset was the cue to play "Retreat," and bedtime was summoned by the playing of "Tattoo," after which no soldier was to be out of his tent. Lights out was delivered fifteen minutes later with the sound of three distinct taps on a field drum.



An 8 1/2 x 17 1/4 snare drum manufactured in 1864 by J.W. Pepper of Philadelphia. The shell is birdseye maple with hardwood maple hoops finished in ebony and decorated with the U.S. shield. The drum was tightened with steel rods, and had a patented adjustment for individual regulation of the eight gut snares. Note the folding belt hook and knee rest.



This Civil War field drum, manufactured between 1861 and 1865 by A. Rodgers, New York, proudly displays the painted eagle with ribbon marked "Regt. Infantry."

There were other, less-frequently used beats and calls as well. The signal to strike the tents and prepare for departure to another battle site was called "The General." And "The Parley" was a call to the enemy asking for a conference. At funerals the drummers played dirges on muffled drums, and "The Rogues March" was usually played to "drum out" those soldiers guilty of desertion. In some severe cases, the drummers even played at executions. On the lighter side, many regiments had a reception tent where music was a prominent element of the evening's entertainment. Regardless of how unprofessional some of the players may have been, they were usually the center of attention.

Along with needing to be familiar with the rudimental principles of drumming, the young drummers of the Civil War were also responsible for the care and tuning of their drums. Calfskin heads were lapped on hoops that fit snugly on the barrel of the drum. The counterhoop was pressed down on the head from the tension of the cords that ran through it. Braces were drawn on the cords to tighten the counterhoops so that the drums could be tuned.

Both catgut and rawhide were used for snares, but rawhide was preferred because it was less affected by wet weather. A broad, webbed strap was used to carry the drum, and a brass stick carrier was attached to the strap (or to the drum itself). Drummers also often stuck their sticks inside their belts for easy access. According to Army regulations, drums were to be decorated with the U.S. Coat Of Arms. However, many undecorated Civil War drums of unquestioned authenticity exist today in collections and museums.

Although the Union Army's minimum age for the draft was eighteen, many boys in their early teens—and younger—enlisted as drummers, and more than three hundred boys thirteen years old or less were accepted. James Lockwood was thirteen when he enlisted in the New York Heavy Artillery Regiment as a drummer; he *re-enlisted* at the age of fifteen.

Twenty-five boys were under the age of ten when they were sworn in. Joseph White, of the 14th Connecticut Infantry, was apparently the youngest drummer in the Union Army—at nine years of age. But youth did not keep the drummer boys from exhibiting a soldier's valor. Twelve-year-old Andrew Burke, of the 75th Regiment, reportedly played a long roll on his field drum to summon his regiment to its first line of battle. Young Andrew played through all of his unit's marches and assaults until he was finally compelled to consent to a medical discharge. And fourteen-year-old Orion Howe, of the 55th Illinois Infantry, was awarded the Congressional Medal Of Honor for his bravery at the battle of Vicksburg.

Despite their youth and varied responsibilities, the drummers of the Civil War were indispensable in keeping up the morale of the fighting men. Their drumming revived the spirits of the troops—encouraging them to persevere on long marches and through incredible hardships. There was no finer inspiration for the soldiers on the front lines than when the bugler gave the signal, and the *drummers* began their thunderous rolls.



A non-regulated 16 x 13 snare, drum manufactured by Firth & Pond of New York before 1864. It has five gut snares and ten leather braces to tension the rope that slips through the twenty metal cord fasteners top and bottom.



This 30 1/2" bass drum was carried by Levi Kone, of Delaware County, Indiana, during the Civil War. The leather retainers on the cords are stamped with five-pointed stars.

Photos courtesy of The Smithsonian Institution

RIDE ATTH

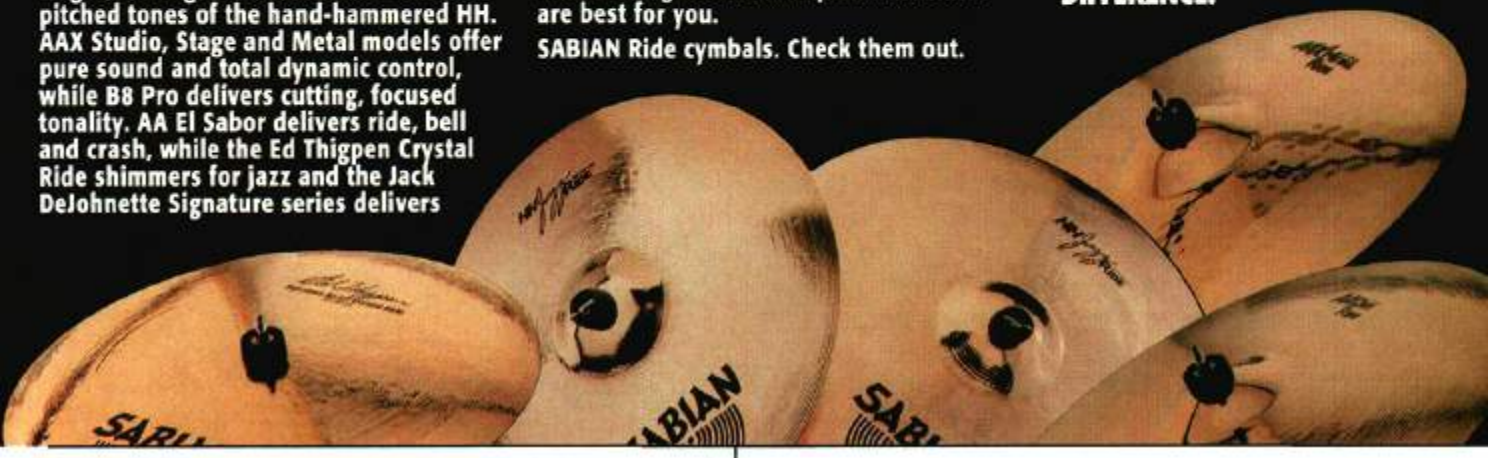
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FUTURE MAN

continued from page 31

were all built up off of single strokes and double strokes. Once I was able to get single strokes and double strokes within my fingers, that opened the way for the rest of the rudiments. With double strokes, using two fingers for a bounce, you can put together the different combinations of rudiments between your hands, and that way start to spread things out."

Thanks to Future Man's solid nudging, the Flecktones always record in real time, without the benefit of sequencers. "I've always tried to insist that we not use a click track," Future Man says. "If you went to see a classical orchestra you'd be kind of depressed if the conductor was conducting to a click track. The music wouldn't go as high as it possibly could if it couldn't breathe. A lot of times the music is telling you to do something that you don't even know until you listen back to it. The great stuff, Miles and Tony and those guys, is *breathing*. There's a human element in our music that I wanted to have in the mix. To me it's like if you go to see Picasso: He's not drawing with a ruler. It's not perfect, it's his interpretation of that straight line. Same thing with time: If it rushes or slows down I think it's for the better of the music, because it creates that tension. The audience is getting to feel the full thing."

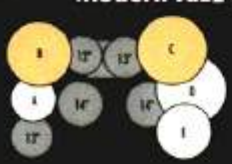
Future Man spends as much time searching for ideal sounds as he does working out odd times. And he's had great success coming up with warm, believable cymbal sounds, long the weakness in sampled percussion. "As far as cymbals go, Tony Williams just has a poetic quality to his sound. My sound now is a whole

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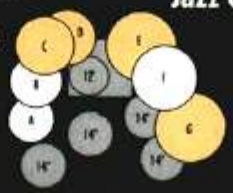
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JEFF WATTS
Branford Marsalis, Tonight Show



wash of cymbals. Tony is the guy, and that K sound that he was getting with Miles Davis on *"Four" & More*—the sound of the stick on the cymbal—that's what I'm wanting. I saw Tony and it was like listening to Stravinsky, because you were waiting to see what he was going to do. The cymbal sounds are made up of so many layers. A lot of this work is technical, and just to get a simple sound takes a lot of work.

"One of my main cymbals is kind of a ride thing that represents a K-point that I'm trying to get to. Then I have two 'airier' cymbals. They're airy when first hit, but as I hit them harder they get to their point, and they complement each other. So that's three very clean primary cymbals.

"It's like learning a composition," Roy explains. "I'm thinking like a composer because I'm arranging voices. They come out so naturally on the drumset: If I'm playing snare drum, to get the sound—*bang*—I can just hit it. But in the world of virtual reality you have to re-create it, so it becomes a *compositional* tool to get that in a natural way.

"I could make up my own drum controller," Roy suggests, "but the reason I use the guitar controller is that I'm trying to get to this harmonic thing as well. To me a guitar represents a compressed harmonic situation, whereas a keyboard is linear. I want to be able to adapt what I was doing with my hands harmonically, so that if I'm playing a groove I can move the groove to all these different places to get different harmonies.

"Everything that is rhythmic is harmonic in a way," Future man insists. "I can see clearly as I'm playing a groove that there's a harmony underneath it. And I can change the sounds

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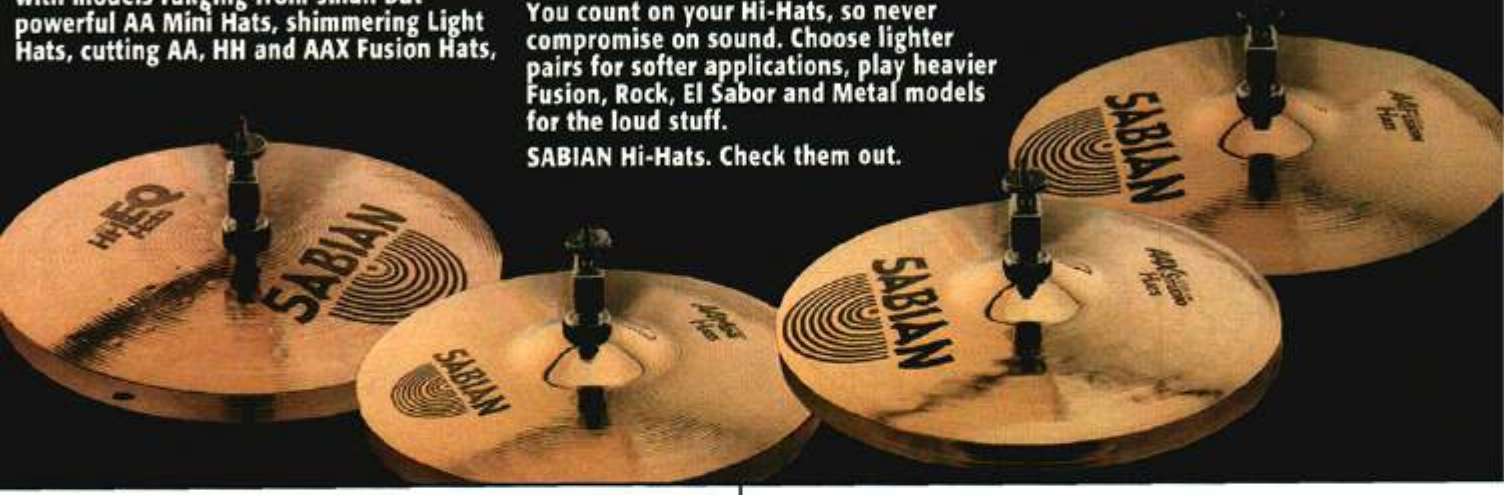
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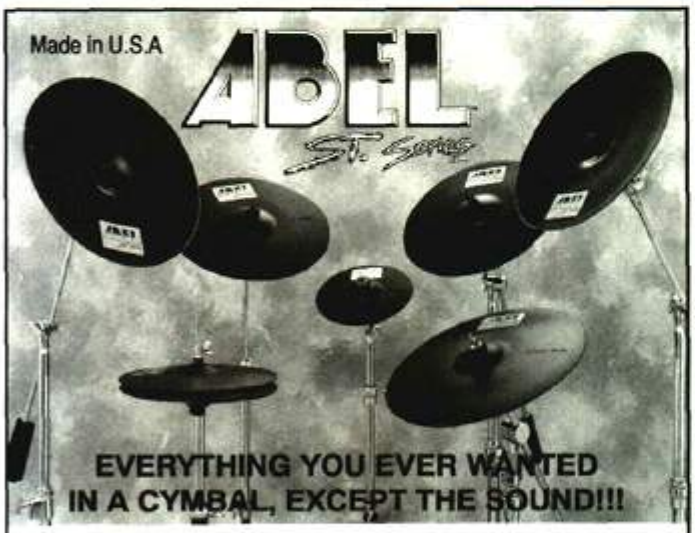
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that are underneath my hands. If I do a double-stroke roll, I'm using two fingers on each hand, so I can play four different notes right there. If I hit it at a certain spot with a certain volume, I can get a certain note; if I hit it at a different volume, I'll get a different note. It can go up to as many as eight notes. And being able to harmonize these accents is what I'm trying to do, so that I can approach music the way John Coltrane and Miles Davis were thinking about intervals. So I'm getting that interval training through a rhythmical approach.

"One unique thing about growing up in this country," says Roy, "is that the American drumset has a lot of things happening at the same time; you're using all four limbs at the same time to create a flow. I'm just taking that to its full potential. Because of the way I'm approaching it, I really see the drums as a new thing. When you try to re-create what the drums are doing, you really begin to understand what's happening. To re-create a snare drum sound in these units is frustrating. But if you get beyond the frustration you can look at it as composition.

"When I see the drumset," says Roy, "I'm seeing all the stuff new again. Things you can do with the cymbals—hitting them with the tip or the shaft of the stick, towards the edge to get it to swell out, towards the bell—all of that's composition. You might not *think* there's a lot happening, but when you try to re-create it, you find out just how much *is*. When you hear drummers like Elvin talking, you hear these terms. The drumset itself as far as literal harmony won't express the depth of what drummers are actually approaching. I'm just tapping it to bring what's happening into a full harmonic context."

THE COUNT.

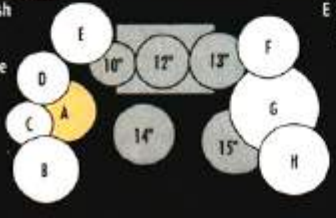






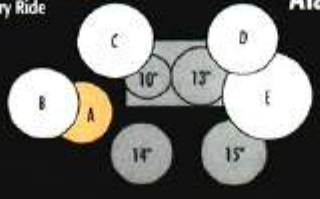
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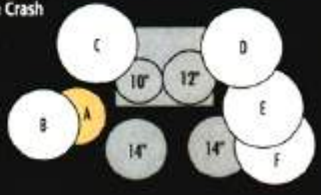
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In that vein, Future Man can be heard pulling out *all* the stops with a wild torrent of percussion on "The West County," from *UFO Tofu.* "Those talking drum sounds are bending from low to high by my hitting harder and softer," he explains. "The next step from that is bending by intervals. I also had those talking drums on 'Flying Saucer Dudes.' I'm finding the voices on congas so that I can change the intervals by hitting them harder. These are all harmonic experiments. It's interval training, and I'm getting to know which intervals sound good."

Despite Roy's experiments in areas like harmony, he still deals with more traditional "drummer" concerns like navigating odd times. The Flecktones' latest, *Three Flew Over The Cuckoo's Nest,* features ever-shifting meters. "There are always times weaving into each other," says Future Man. "Wherever that '1' drops, I just try to have it make sense, so that I can carry the listener to where the time is going."

Victor's "Vix 9" is a study in concentration and dynamics. "It stays in 9/8," Roy says, "even the slow part. It's all in the touch; that's where the dynamics are being controlled from." "Spunky And Clorissa" has the disciplined sound of a sequencer, along with guest pianist Bruce Hornsby. "It does have that sound," Future Man agrees, "but I'm just playing it. You might think it's sequenced because I blended in a clap sound with my snare drum sound. But it's all live, no click track or anything. 'Bumbershoot' was kind of a wild one. I'm always going for the beauty of the K Zildjian sound that I've always loved, and I'm getting closer to that. You're hearing all these tonal airs and stuff. I sampled some stuff from a Sabian cymbal library. All through this album that

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cymbal texture is blended in, and it has a certain air about it that's close to that beautiful Tony Williams K Zildjian sound. That was a real slapping snare drum, too. I was just going for it.

"'Monkey See' is for [Thelonious] Monk," says the drummer. "I was thinking 'Monk' in terms of the angular part of the groove. So when I played it I kind of played it as a Bo Diddley thing, thinking Monk and Bo Diddley at the same time. That's what I based my part on. And Vic was just slamming on the bass. It has that kind of shuffle, angular and swinging with the Bo Diddley thing. And when I did the drum fills I was thinking of Max Roach a lot. As I get more of the total dimension that I'm looking for on the drums, the other stuff starts to come in—some of the Buddy Rich and Billy Cobham type of ideas. Some of that stuff I still haven't gotten to."

Some of the punches in the tune have a decidedly big-band style. "Sid Catlett or Art Blakey, I guess," Roy figures. "Maybe I was thinking big-band style just for the dramatics of the hit. That's what I have to do when I play drums, set up the dynamics. If I've got a hard hit coming up, before I get to it I'm going to pull back a little bit, and then—*bam*—when I hit it you can feel the contrast and it gets a little more. With drums it's really easy because you can just lean into it and there it is. But here I find I have to set up the picture beforehand to really get it. You just have to think musically to get the point across."

Three Flew's, "The Message" features Branford Marsalis and Hornsby on the first Flecktone rap. "I'm just kicking a James Brown groove, and everything is real sparse," says the drummer. "To me it's a James Brown kind of swing beat like the rappers are kicking, but real light on the shakers. I don't even have a big snare drum on it, just a little bit of snare with a finger snap—a new jack swing kind of thing."

Future Man's solo feature on *Three Flew Over The Cuckoo's Nest* is called "Return Of The Ancient Ones." This piece in particular is symbolic of what the drummer is trying to do. "You hear the past and the future of drumming on that," Future Man explains. "The regular drums are in there, and then there are all kinds of sound effects being pulled out of the Roland 770 and 700 and the Alesis *D4.* And I'm triggering the Peter Gabriel-type flute sounds with my fingers and the full sample with my feet in a different register.

"It becomes a *composition"* Future Man says, "with sound effects all around. I'm just playing with these tonal things—and *creating* out of the drums."

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Intangibles

by Ron Hefner

What makes a musician unique? Studying transcriptions is helpful because it gives us a chance to see how a master player thinks and constructs ideas. But there are many aspects to drumming that cannot be transcribed. In truth, these *intangibles* are the most significant part of a drummer's playing. Let's examine three of them: touch, personality, and feel.

Touch

I recently heard a recording on which, within the first four bars, I knew the drummer was Billy Higgins. It wasn't an identifiable pattern or style that tipped me off—it was his *touch* with a pair of brushes. The pattern he played could be duplicated easily by any competent drummer. The touch, however, was uniquely his own.

Touch is mysterious and indefinable. It comes from having a long love affair with the instrument, and by developing one's own unique way of drawing the sound from it. *Modern Drummer* interviews are replete with anecdotes about how a great drummer sat behind someone else's setup and completely changed the sound of the drums by virtue of his touch. One of my favorites was told by a British drummer who had a small set of drums in his basement. One day John Bonham came over and played on them, and they suddenly sounded like a huge, oversized set. Bonzo's incomparable touch supplied the magic.

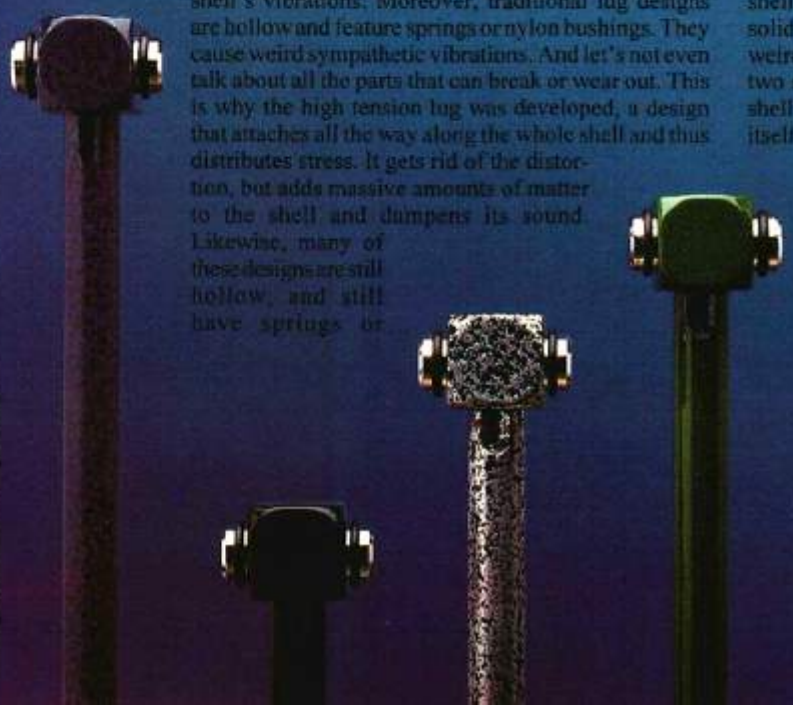
It's often noted that many young players, in all genres, sound alike. One of the reasons is that they haven't yet developed a definitive touch. It takes years of playing to become like Roy Haynes, who is affectionately referred to as "Mr. Snap, Crackle, and Pop," or Dave Tough, who had a cushioned, legato style that no other drummer has ever duplicated.

As no two snowflakes are alike, no two drummers have exactly the same touch. This realization can be a major turning point for young players who've spent their formative years copying their heroes. I tell my students: "You were born with your own personal touch. The more you find out about yourself as a person and a player, the more *pronounced* and *unique* your touch will become."

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Personality

The first time I heard Billy Higgins on a recording, he sounded so happy. A couple of years later I saw him with Ornette Coleman. Throughout the performance he never stopped smiling. I had heard that smile on a recording before I ever saw him play! That's how expressive drums can be.

Listen to Buddy Rich's playing: It's apparent what a witty, sardonic person he was. What about Elvin Jones? Intense and emotive. Keith Moon? Ebullient and mischievous. These players infuse the music with their personalities.

Younger, less experienced drummers are generally not able to strongly express their personalities when they play. There are two reasons for this: First, they're still developing as *people.* It takes a few years of living to "know thyself." Second, an intimate relationship with the instrument is required to reach an effective level of self-expression. That intimacy doesn't happen overnight.

In addition, a drummer's motivation is a major factor. If he or she chose the instrument for financial advancement or ego gratification, the underlying indifference to the music will show through. I originally got in the business for such trivial reasons, and it was only after years of hard knocks that I realized I was going to have to dig a lot deeper if I was to call myself a *serious* player. Modern psychologists point out the difference between "romantic" and "real" love. Romantic love is temporal and shallow. Real love requires nurturing and commitment. Music, at its highest level, demands no less. Once a player is *really* in love with the instrument, his or her unique personality will begin to shine through.

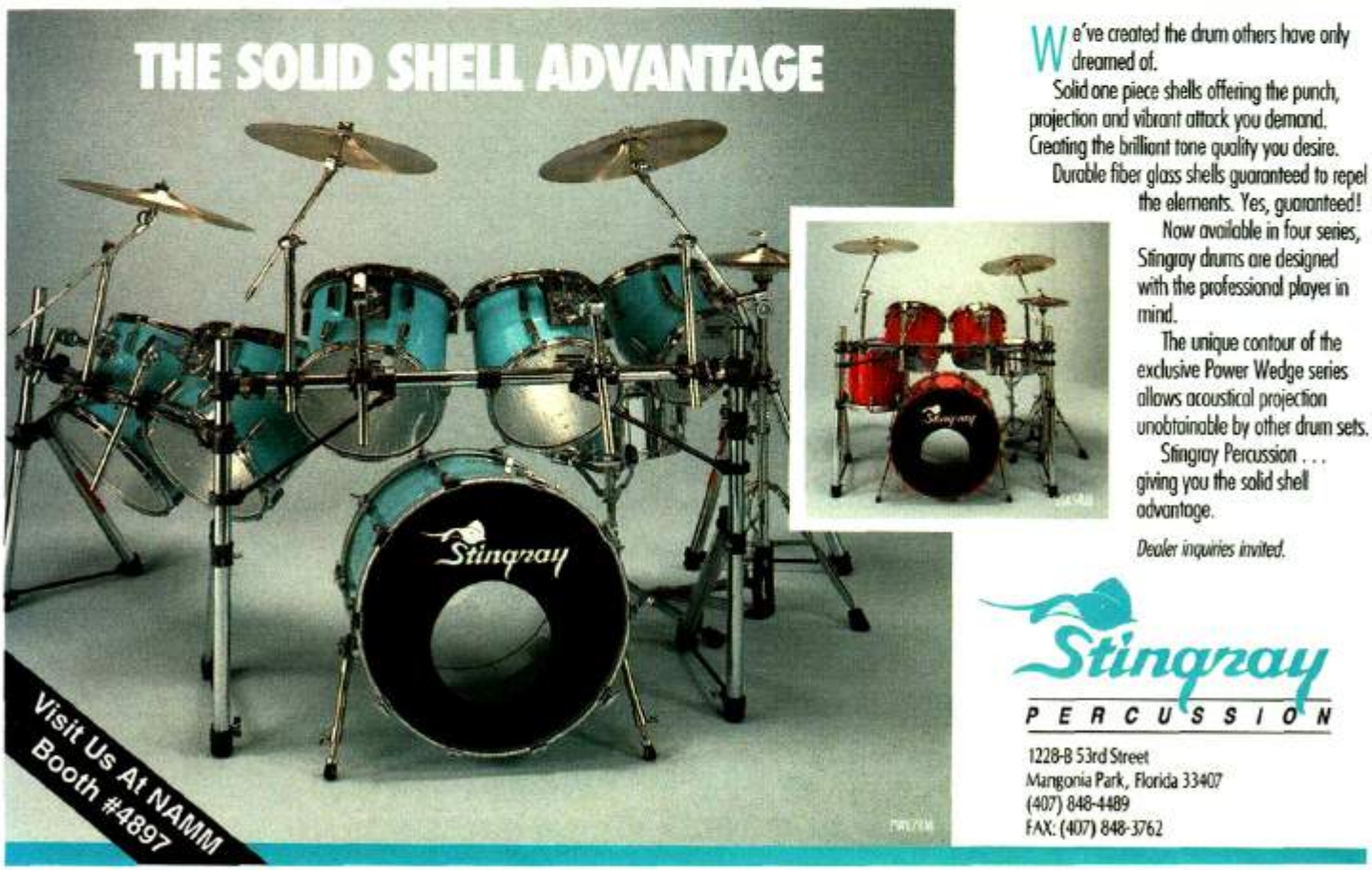
Feel

This one can be frustrating because it has a *regional* aspect that often stems from a player's background. I agonized for years over how to play a shuffle. Today I can shuffle a dozen different ways. But don't put me anywhere near Fred Below or Sam Lay! Why? Because I didn't grow up on the streets of Chicago and spend years playing blues clubs.

The "second-line" feel is much sought after. In Ed Blackwell's playing, the ghosts of those New Orleans street bands can be heard strutting down Bourbon Street. The same goes for Johnny Vidacovitch and Herlin Riley. There's *no* substitute for being there and growing up in that unique environment.

So what becomes of the player who grew up in the suburbs of Dayton, Ohio and wants to attain an authentic feel in one of these regional idioms? The trick is to connect with players who have the right background, and hang in until the process of osmosis takes place. I finally copped my shuffle after months of working with a Chicago organist. He would glare at me as I struggled to attain the right "feel." One night I managed to get a smile from him. I knew I finally had it!

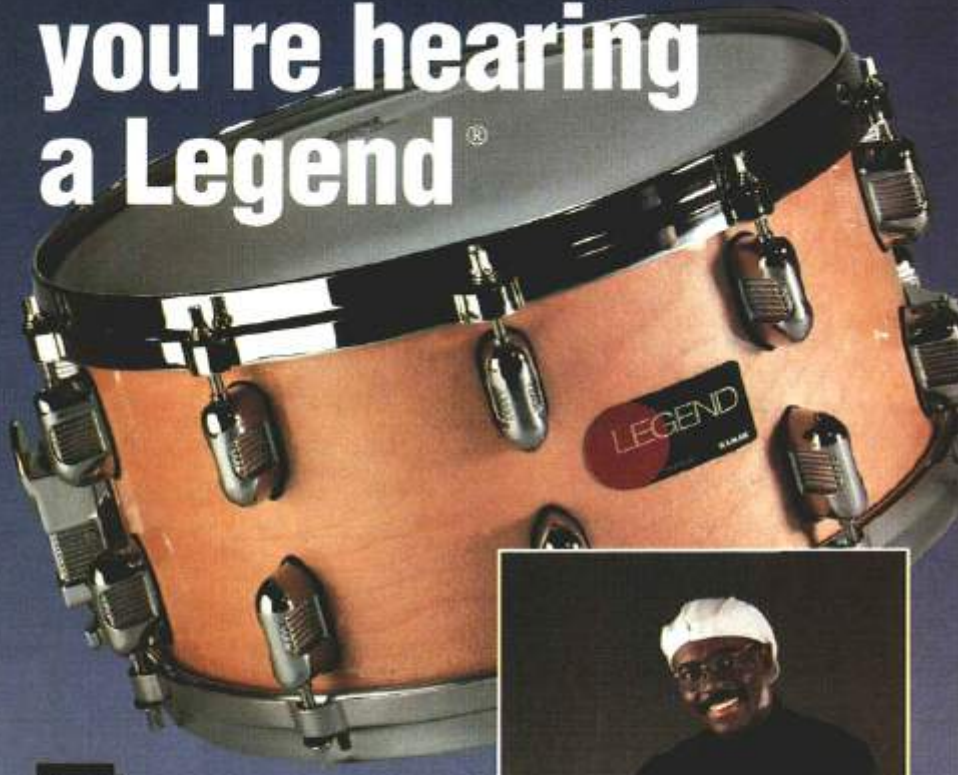
The real secret of feel is the secret of *all* playing. Forget about the mechanics and get inside the music. All the Latin exercise books in the world won't make you play like Alex Acuna.

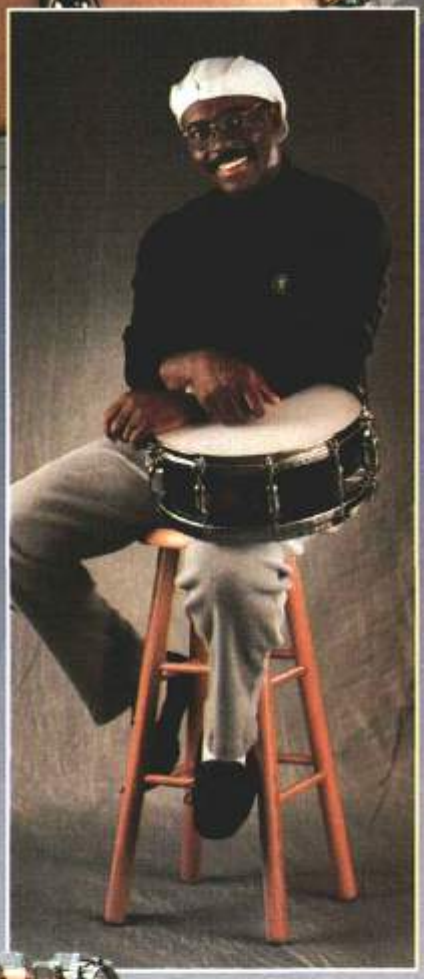


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Listen—not just with your ears, but with your heart. Just as with the other intangibles, it takes time and sincere commitment.

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Thomas Carlyle once wrote: "Blessed is he who has found his work; let him ask no other blessedness." And what work it is, being a musician. Early on, the sincere player comes to realize that technique—the first great obstacle encountered—is only the tip of the iceberg. After that comes the real work: reaching deep inside, examining yourself, and prodding yourself to achieve a level of self-expression.

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I tell my younger students not to worry about attaining the *intangibles.* They're already in place, like seeds waiting to be watered so they can grow. The necessary ingredients for this miracle to take place are honesty, sincerity, and commitment.

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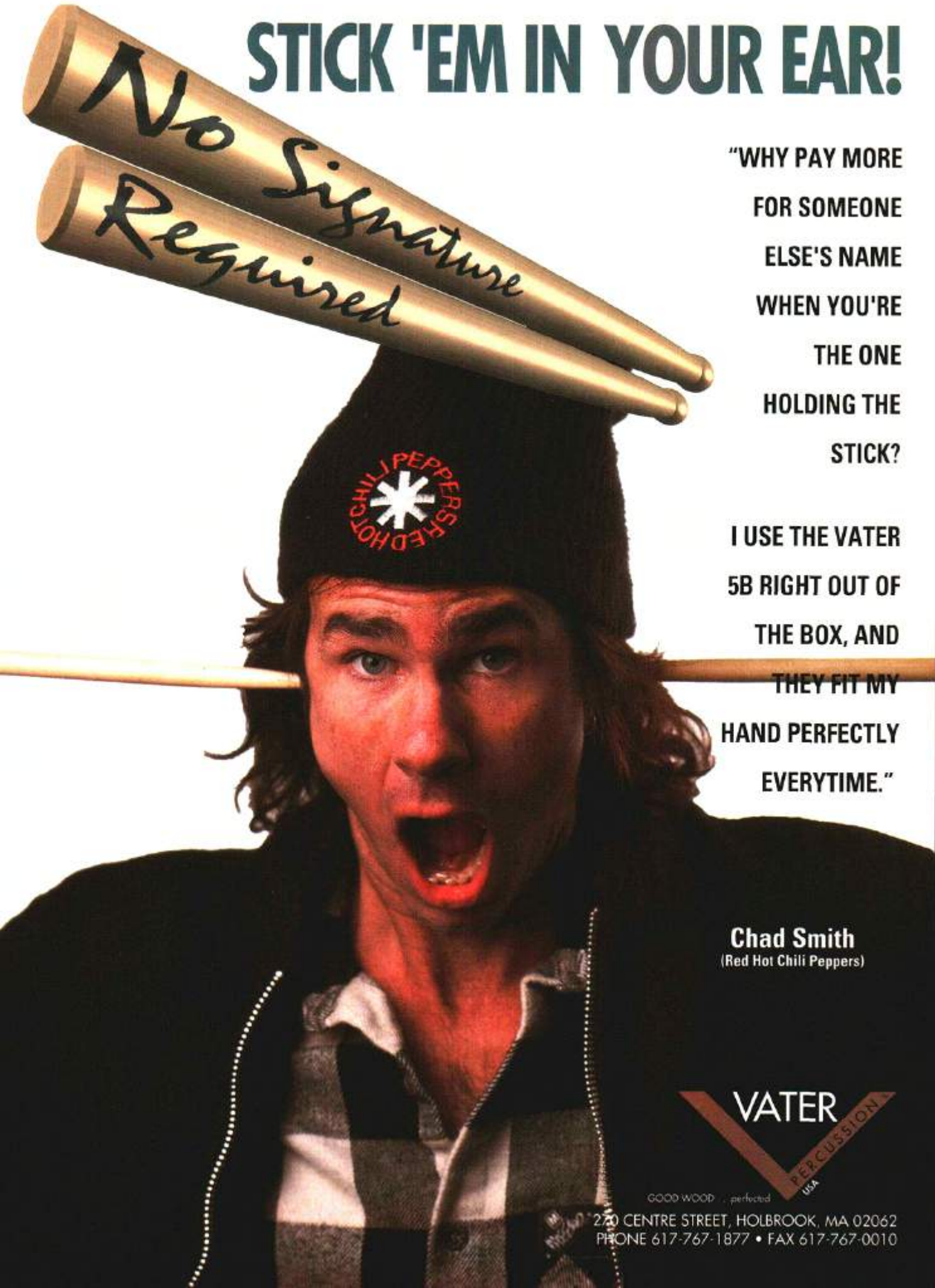
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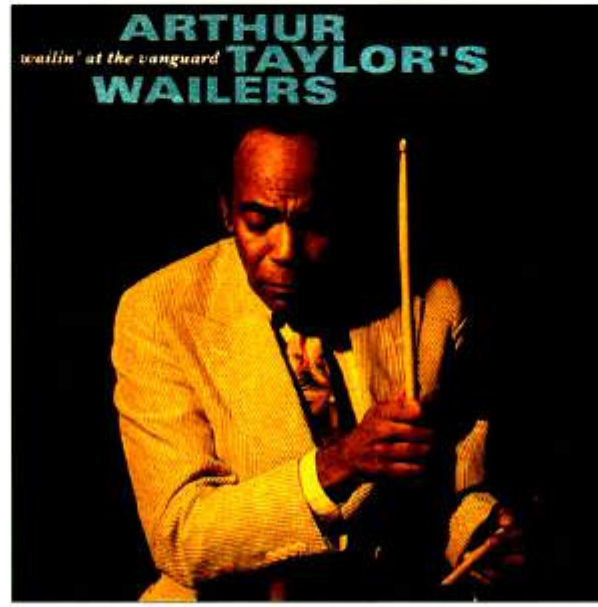
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RECORDINGS

ARTHUR TAYLOR'S WAILERS

Wailin' At The Vanguard
(Verve 314 519 677-2)



Arthur Taylor: dr
Abraham Burton: al sx
Willie Williams: tn sx
Jacky Terrasson: pno
Tyler Mitchell: bs
A.T.'s Shout; Bridge Theme; Dear Old Stockholm; Stressed Out; So Sorry Please; Bridge Theme; Mr. A.T. Revisited; Sophisticated Lady; In A Sentimental Mood; Chelsea Bridge; Harlem Mardi Gras; Bridge Theme/Salt Peanuts

Wailin' opens with audio atmospherics, passing the listener through the sound of city traffic, then through a door and down the Village Vanguard stairs into a jazz oasis where the band is already in full swing. It's a fun little production touch, but a few heated bars into Taylor's music establishes the intended live-blowin', joint-is-jumpin' atmosphere on its own.

Mr. A.T. ('92) marked Taylor's solid comeback as a leader with his new edition of the Wailers. The group returns on this live set (with new pianist Jacky Terrasson), stretching their hard bop sound even further. Taylor favors strong melodic material, attention to structure, and clear solo development. Whether playing with teeth-clenching aggressiveness or laying down relaxed brushwork, Taylor always makes his gutsy swinging feel the priority.

The Wailers' gangbusters rebirth, although only two discs old, suggests that the unit could become the new Jazz Messengers: a drummer/mentor-led master class and showcase for some of tomorrow's budding jazz talents. Two such up-and-comers are saxmen Abraham Burton and Willie Williams. This alto/tenor team works beautifully ensemble-wise as well as "competitively," when alternating solos up the ante.

Taylor is still one of the greats, and this live disc captures his drumming in all its boisterous, uninhibited, straight-from-the-club glory. Then again, Taylor *always* sounds that way.

• ***Jeff Potter***

SEASON TO RISK

(Red Decibel/Sony CK 53301)



Steve Tulipana: vcl
Duane Trower: gtr
Paul Malinowski: bs
Chad Sabin: dr
Mine Eyes; Snakes; Biter; Dogs; Home; Why See Straight; Scorched; Behind The Wall; He; Reminder; Don't Cry

Kansas City, Missouri is just about smack dab between each U.S. coastline, perhaps explaining better than anything else the encompassing stylistic and sonic influences of Season To Risk—part techno, part hardcore, part metal.

From the powerful drum opening, Chad Sabin ensures an album loaded with raw aggression. But it's his underlying feel, touching on a jazz mindset, that gives these midwesterners their magnetic edge.

Sabin's tom and cymbal work set off such cuts as "Dogs" and "Snakes," incorporating flippant snare shots much in the way Jimmy Chamberlin ignites Smashing Pumpkins. And when it's time to simply lay into a beat, like on the chorus of "Why See Straight," Sabin does so with unbridled aplomb.

By design, *Season To Risk* isn't always a pleasant listen; there's little musical or vocal harmony. Syncopation between the drums and bass often keeps things from completely derailing, though, and Sabin's performance alone is enough to make *Season To Risk* a safe bet.

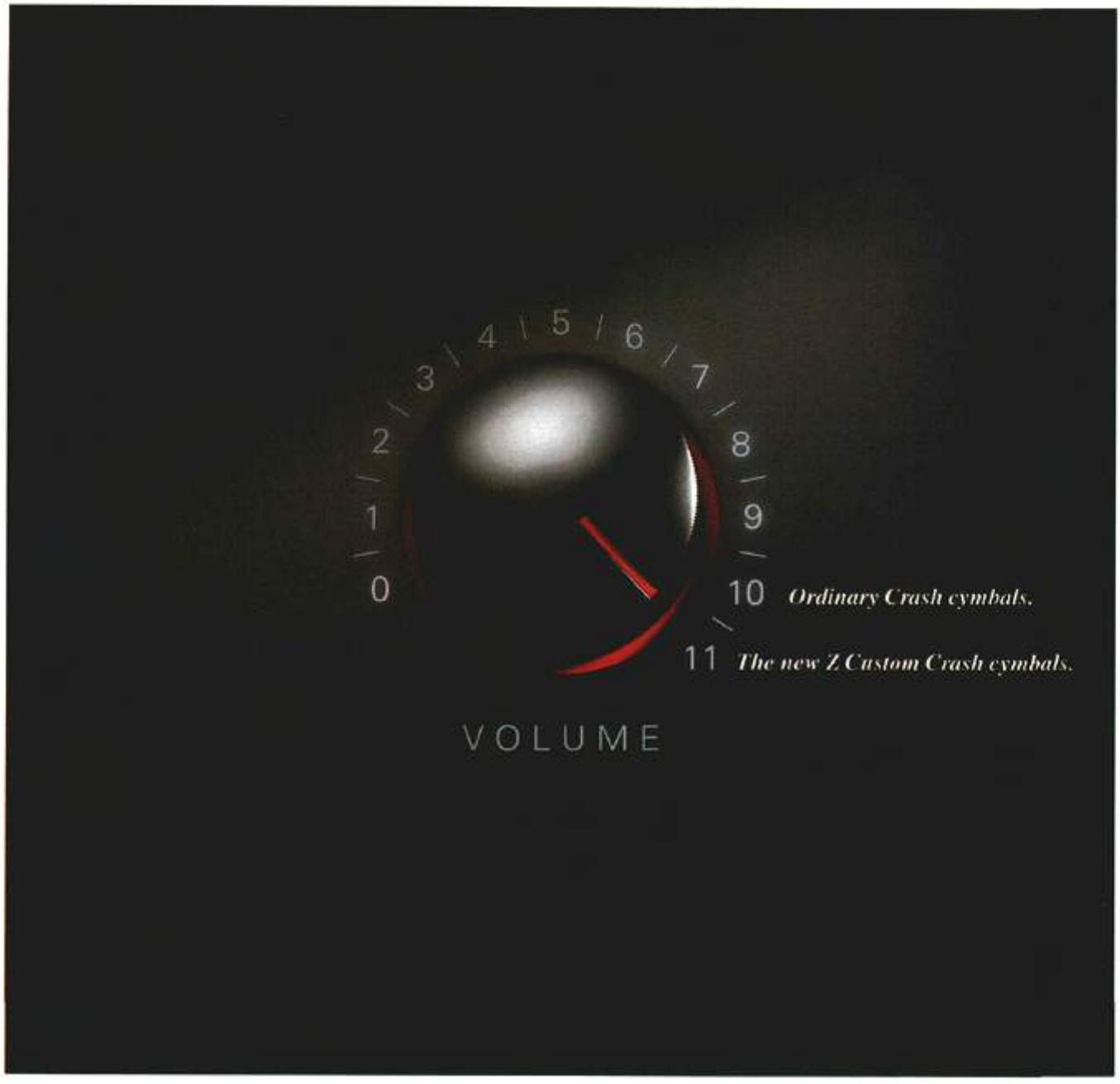
• ***Matt Peiken***

THERAPY?

Hats Off To The Insane
(A&M 31454 0139)



Andy Cairns: gtr, vcl
Fyfe Ewing: dr
Mike McKeegan: bs
Screamager; Auto Surgery; Totally Random Man; Turn; Speedball; Opal Mantra





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This Belfast trio takes punk-metal and fissures it with horrific tales of nausea and isolation. James Joyce meets hardcore mongoloids Ministry and New York sophisticates Helmet—and makes them laugh.

Hats Off To The Insane lets a little pop immediacy in, a departure from the bleakness of last year's *Nurse.* Gone are the trademark samples ("Wake up...time to die!") and psychological left turns, replaced by all-under-three-minute songs that slam your head with humability and then get out. Moving from breakneck hip-hop to dub to raging punk, Therapy? coughs up memorable melodies and lyrics like "Feel like Captain Beefheart sounds/Feel like Jackson Pollock looks."

At the heart of this musical basket case is Fyfe Ewing's maniacal, sweat-drenched assault. Like innovative trios of the past (Police, Cream, 3 Stooges), Therapy? thrives on skin-tight interplay and aggression—traits Fyfe exudes. With his timbale-sounding snare drum and nervously syncopated beats, he's a model of jackhammered efficiency. Live, Fyfe slaps his hi-hat and snare drum like he's whipping an unruly dog, further adding to Therapy?'s angst and ugliness. From the scalding 8th-note intro of "Screamager" to the 3 over 2 chorus fill in "Opal Mantra," Fyfe seems barely able to control himself, but he does.

"Chaos seems like beauty in my head," Therapy? screams. Who needs a silver lining?

• *Ken Micallef*

CAROLA GREY

Noisy Mama

(Jazzline JL 111302)



Carola Grey: dr
Ralph Alessi: trp
Peter Epstein, Craig Handy: sx
Mike Cain: pno
Lonnie Plaxico, Ron McClure: bs
Hey, New Day; Introduction/ Bedsidestory; Redefining Love; Don't Play It Again, Sam; Black Beauty; Melange; Nagual; Bop-oder Was?!

"Maturity" is a term not often applied to a musician's first album, especially when the player is only twenty-five years old. But in Carola Grey's case, it is a fitting description. From the very first cut, Grey reveals herself to be firmly grounded in the hard-bop tradition, playing with aggressive confidence. If the rest of the album had merely followed suit, it would be enough to establish the German-born Grey as an impressive new voice on the New York scene, where she now lives. But bop is only one aspect of her drumming talent. She goes on to demonstrate a flair for percussive color and structural logic in her drum solo, display finesse with wire brushes, make odd time signatures swing, and do some serious Latin-based grooving. Just for good measure, Grey wrote six of the album's eight tunes. She's also assembled an excellent band, including bassist Lonnie Plaxico from Jack DeJohnette's group.

The title "Noisy Mama" is obviously a humorous reference to Grey being a drummer, but I suspect that Grey will ultimately become a big noise in jazz.

• ***Rick Mattingly***

CHICK COREA

Best Of

(Blue Note CDP 0777 7 89282 2 5)

Chick Corea: pno
Gene Taylor, Dave Holland, Miroslav Vitous: bs
Mickey Roker, Roy Haynes, Barry Altschul: dr
Blue Mitchell, Julian Priester, Jerry Dodgion, Junior Cook: horns
Straight Up And Down; Tones For Joan's Bones; Matrix; My One And Only Love; Windows; Samba Yantra; Pannonica; Now He Sings, Now He Sobs; Toy Room; Blues Connotation; Nefertiti

Early Circle

(Blue Note CDP7844652)

Chick Corea: pno, perc, celeste
Anthony Braxton: cl, fl, sx
Dave Holland: bs, cello, gtr
Barry Altschul: dr, bs mrm, perc
Starp; 73°—A Kelvin; Ballad; Duet For Bass And Piano #1; Duet For Bass And Piano #2; Danse For Clarinet And Piano #1; Danse For Clarinet And Piano #2; Chimes I; Chimes II; Percussion Piece

These two releases on Blue Note from the 1960s showcase Chick Corea's first few recordings as a leader. Including cuts from three studio albums, as well as some previously-unavailable-on-CD recordings of the experimental group Circle, the two discs document a Corea prior to working with Miles Davis and just after and represent one of Corea's most creative and fertile periods.

Barry Altschul plays both drums and unusual percussion on both CDs and has a lot of "open" solo space. Roy Haynes does his usual brilliant interactive drumming. (It's fun to compare the early version of "My One And Only Love" with the later one recorded by Dave Weckl.) The Mickey Roker songs are from a Blue Mitchell recording later reissued under Corea's name.

The importance of drummers to Corea, a drummer himself, is apparent here, and provides some indication of the creative roots later drummers such as Lenny White, Tom Brechtlein, and Gary Novak would take in playing Corea's music.

• ***Adam Ward Seligman***

VIDEO

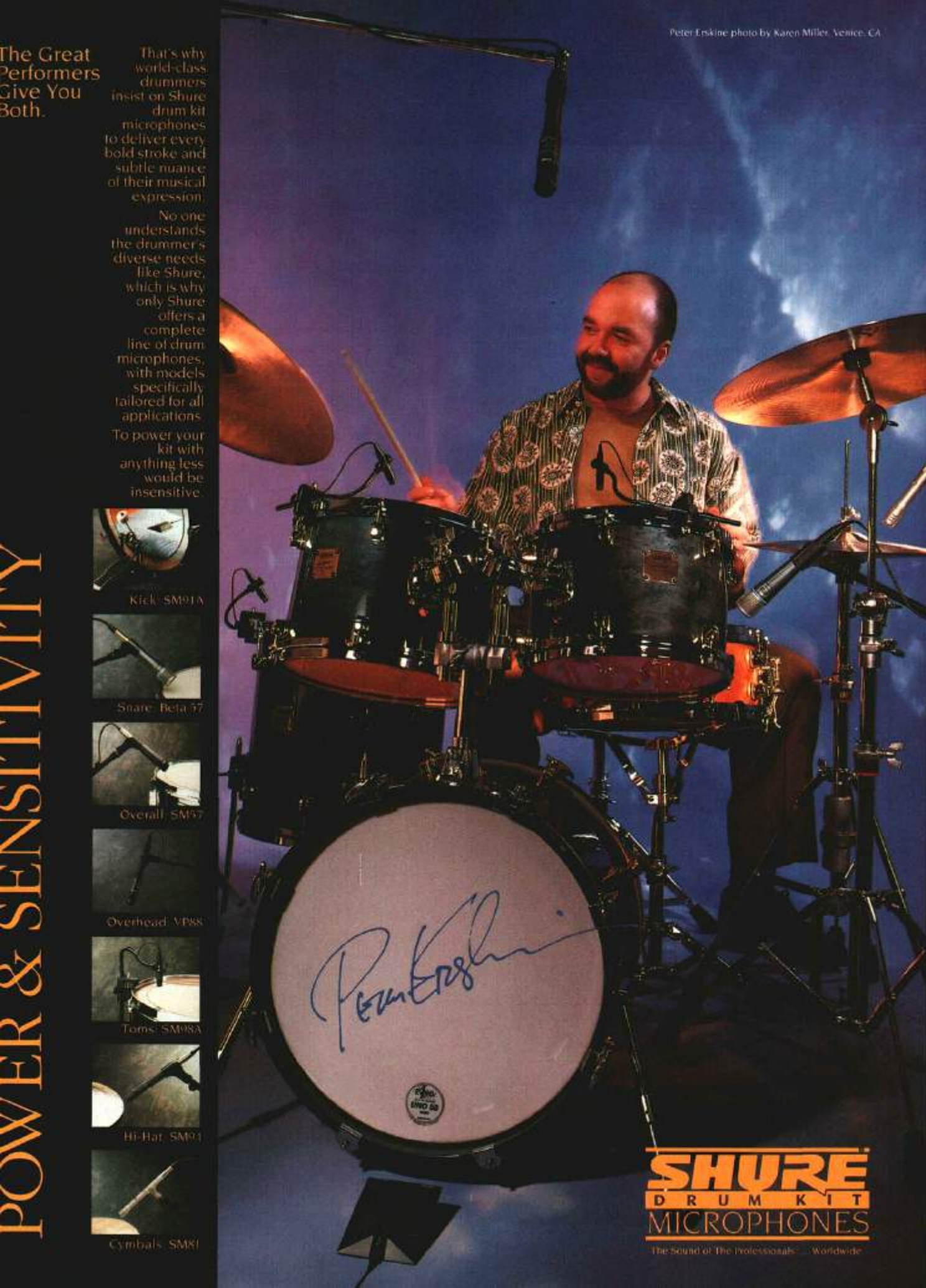
TONY WILLIAMS

New York Live

Blue Note Video

This 1989 concert video of the Tony Williams Quintet serves as a perfect companion to the 1992 recording *Tokyo Live.* Featuring the same musicians (Mulgrew Miller, Billy Pierce, Wallace Roney, and Ira Coleman) and several of the same songs, *New York Live,* with the camera's emphasis on Williams, showcases one of the great musicians of the twentieth century.

The opening song, "City Of Lights," has some wonderful shots of Williams and his hi-hat and snare framed behind trumpeter Roney. Other shots clearly show Tony alternating between matched and traditional grip, and how he sometimes plays with the butt-end of the


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stick for even greater emphasis on the snare. "Geo Rose" opens with a lovely drum solo filmed from over Williams' snare and hi-hat, then switches to an overhead shot. All of these shots clearly capture Tony's stickwork. Unfortunately, the only drawback to this video (other than its short length at fifty-seven minutes) is the absence of clear shots of Williams' right foot and bass drum pedal. I learned a lot about his grip—now how does he get that bass drum attack? For a non-instructional video, though, *New York Live* is still very valuable, and Williams, as usual, simply shines!

• ***Adam Ward Seligman***

BOOKS

MORE SELF-PUBLISHED DRUM BOOKS

Just as many young bands choose to put out their own albums or go with small, "indie" labels, so too are many drummers and drum teachers electing to self-publish their teaching materials. Here is a look at some of the more deserving ones that have appeared in the *Modern Drummer* mailbox over the past few months.

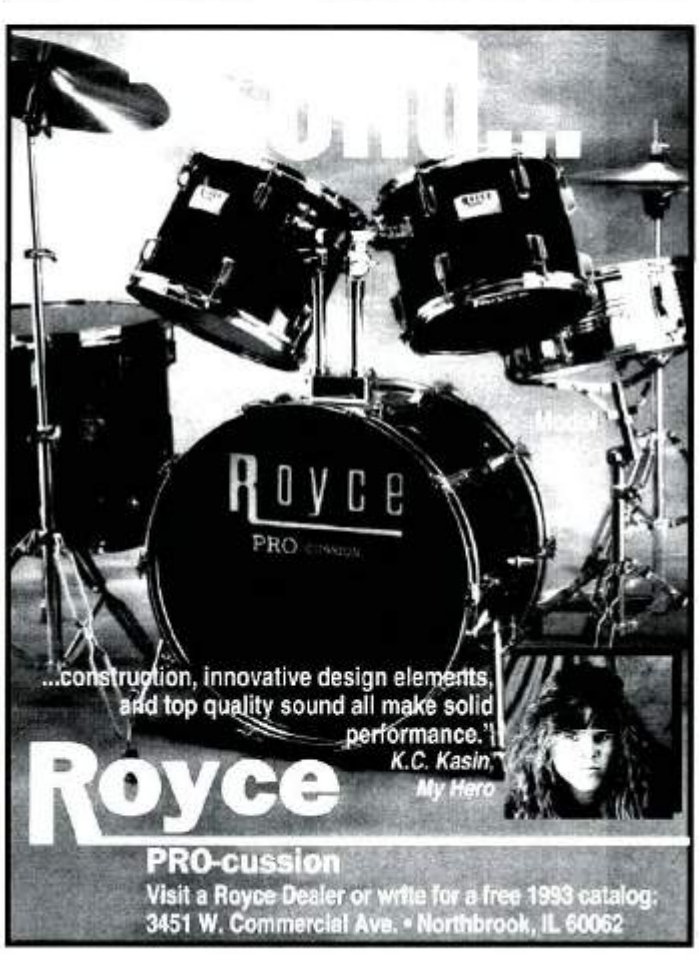
From Kevin Soltis and Jim Linsner comes ***Groovezilla,*** subtitled (what else?) a "monster drum method." The book contains a healthy ninety pages, plus it comes with nine overlay sheets that can be used in conjunction with many of the book's pages, effectively increasing its size in terms of the amount of material covered. The authors' basic approach is to provide a variety of snare-and-bass drum beats, each of which can be played within a different feel by use of the overlays. There is also material dealing with hi-hat openings, and a couple of good sections on double bass—which is more relevant than ever with the proliferation of double pedals. There is even a ninety-minute cassette included that demonstrates the exercises. Because most independent publishers can only afford to print small quantities, the price of self-published material is often higher than that of comparable commercially produced books. But in this case, the amount and quality of material justifies the $18.95 (plus $2.00 P&H) cost. Order from Rhythm Method Publications, P.O. Box 1662, Buffalo, NY 14225.

Another author who gives you a lot for your money is Kelly Wallis, whose book ***The Rhythm Concept*** contains a staggering 378 pages, many of which are cross-referenced in such a way as to multiply the exercises significantly. In simplest terms, the book is based on recognizing fundamental rhythmic patterns and then working with each one so that you always recognize the basic values, even in the midst of complex figures. Some pages recall Joel Rothman's approach of notating every variation of a particular rhythm or pattern, but Wallis continues where Rothman left off, showing how different beats relate to each other. The book is available for $22.95 from KeWallis Music Publications, P.O. Box 2014, Salt Lake City, UT 84110-2014.

Donn Bennett didn't write a book, but his ***Super Rhythm Reading Flash Cards*** are a useful teaching aid. The set consists of one hundred cards that contain various notes, rests, and rhythm patterns. On one side you get the musical notation, on the other you get the same notation with counting written underneath. On a few cards, bad spacing between quarters, 8ths, and rests can slow down one's recognition of the rhythm, but it's no worse than a lot of hand manuscript that musicians encounter, and overall the notation is clear and easy to read. Teachers can use these as a fun way of sight-reading in lessons, and drummers can use them for practice by laying them out in different orders to create a variety of patterns and sequences. The set can be ordered by sending $8.95 (plus $2.00 P&H) to Donn Bennett Drum Studio, 1645 140th Ave. NE #B1A, Bellevue, WA 98005.

Terry A. Martin built his book, ***You Can Play The Drum Set,*** around the standard twenty-six rudiments. This would be excellent material for a student who plays in a school marching band and needs rudimental study, but who also wishes to learn drumset. Martin begins with simple 8th-note-based rock beats and incorporates rudiments into fills. By the end of the book, the student knows all of the standard rudiments and also has an overview of rock, jazz, funk, and Latin styles on the kit. The book sells for $19.95 (plus $4.00 P&H) and can be ordered from You Can Play The Drum Set, 775 Holly Hills Drive, Biloxi, MS 39532.

• ***Rick Mattingly***



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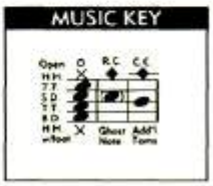
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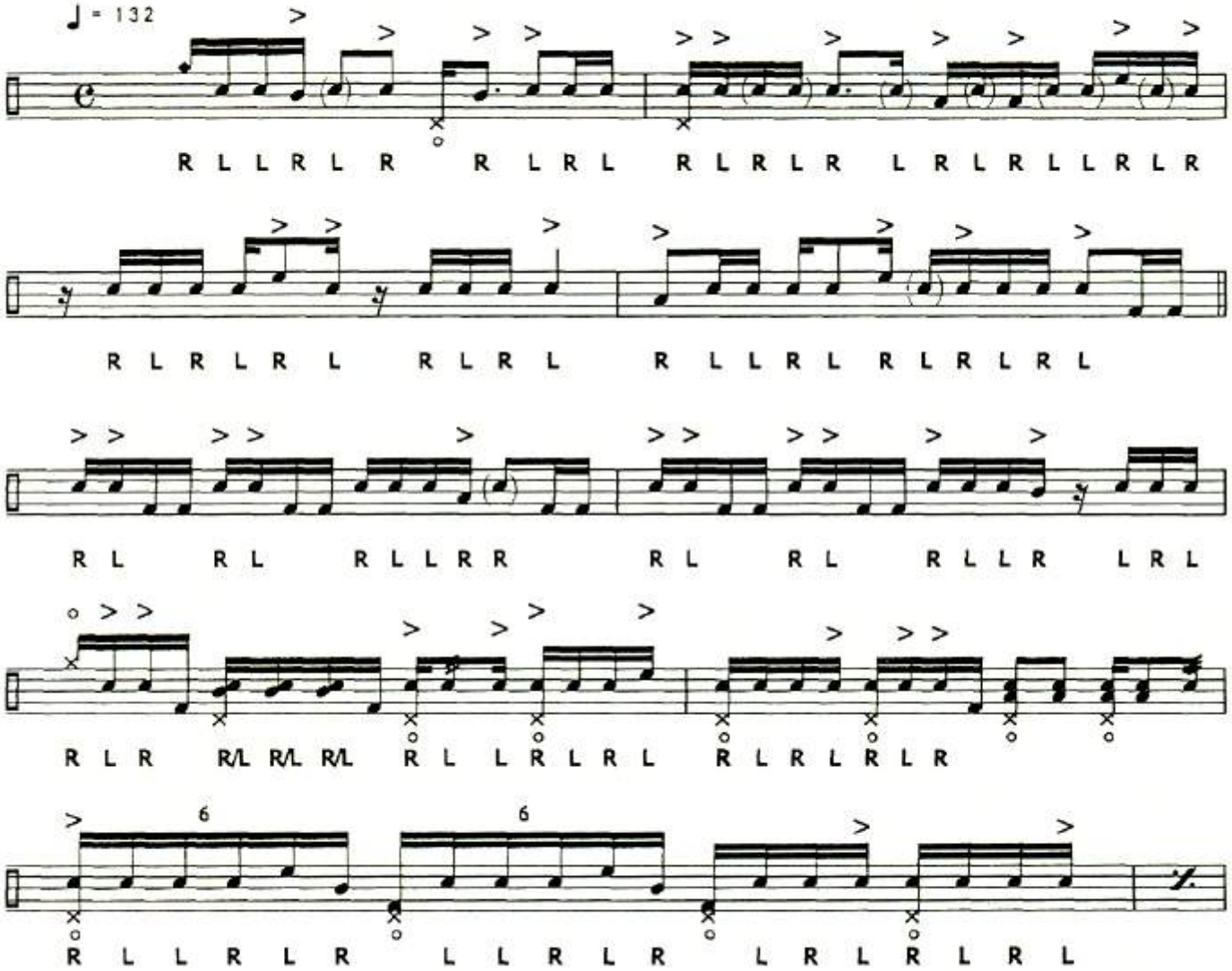
Steve Gadd: "Conversations"



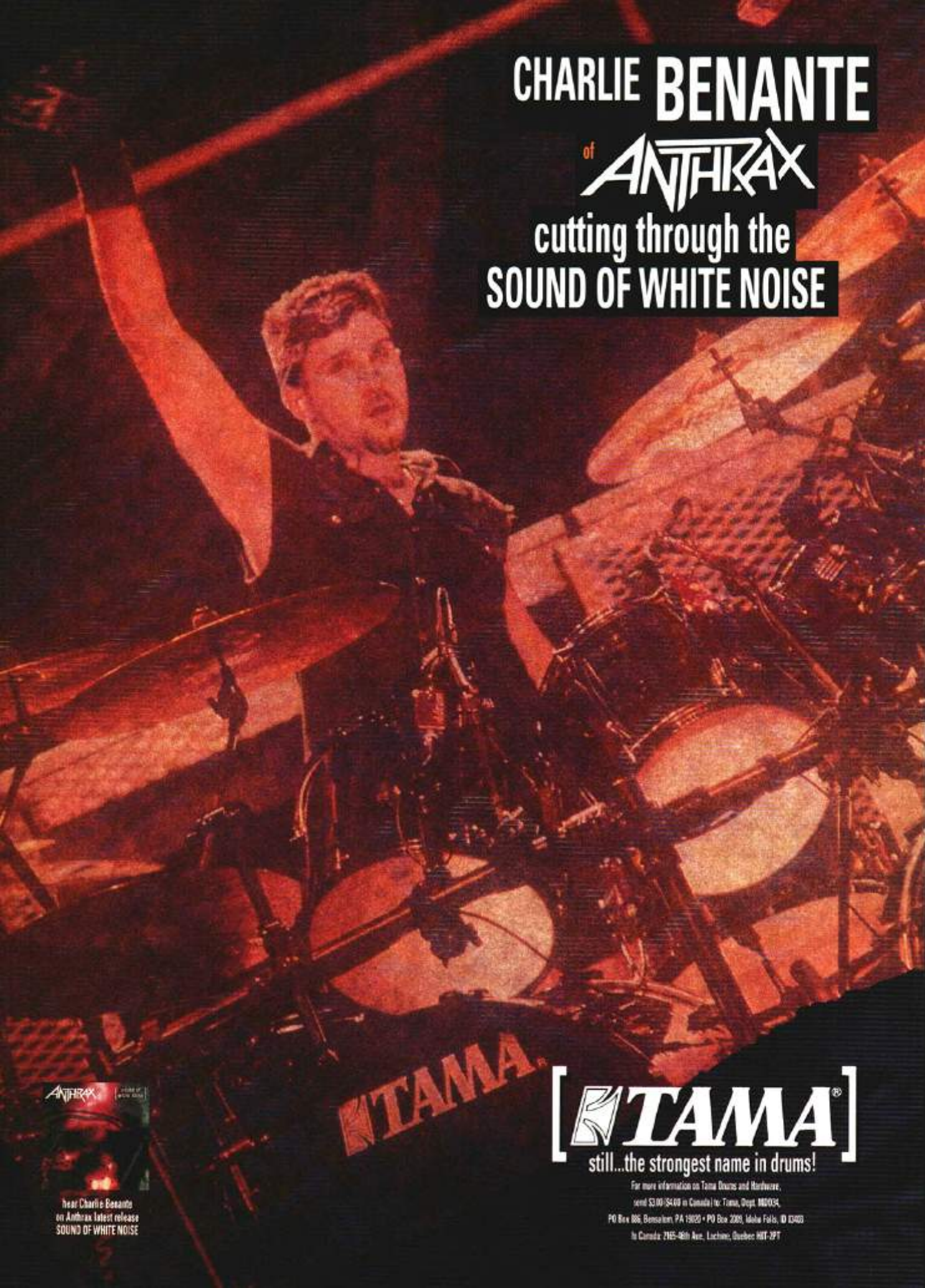
Transcribed by Craig Scott



This month's *Drum Soloist* features Steve Gadd on a track from Spyro Gyra's 1983 release, *City Kids* (MCA 5431). This solo, which takes place near the end of "Conversations," is more evidence of Steve's mastery of the kit. You'll notice trademark "Gaddisms" here, including Steve's recognizable accent patterns, his own version of a paradiddle-diddle, and the way he musically builds the tension right up to the end.



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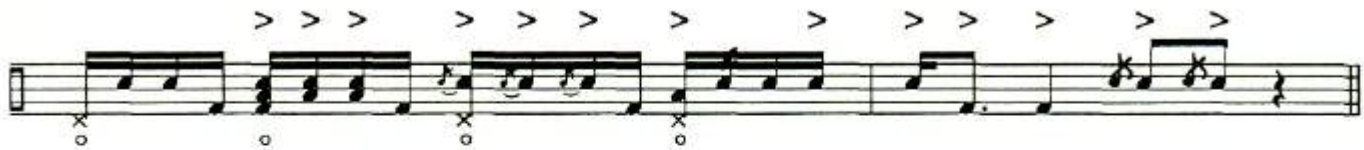


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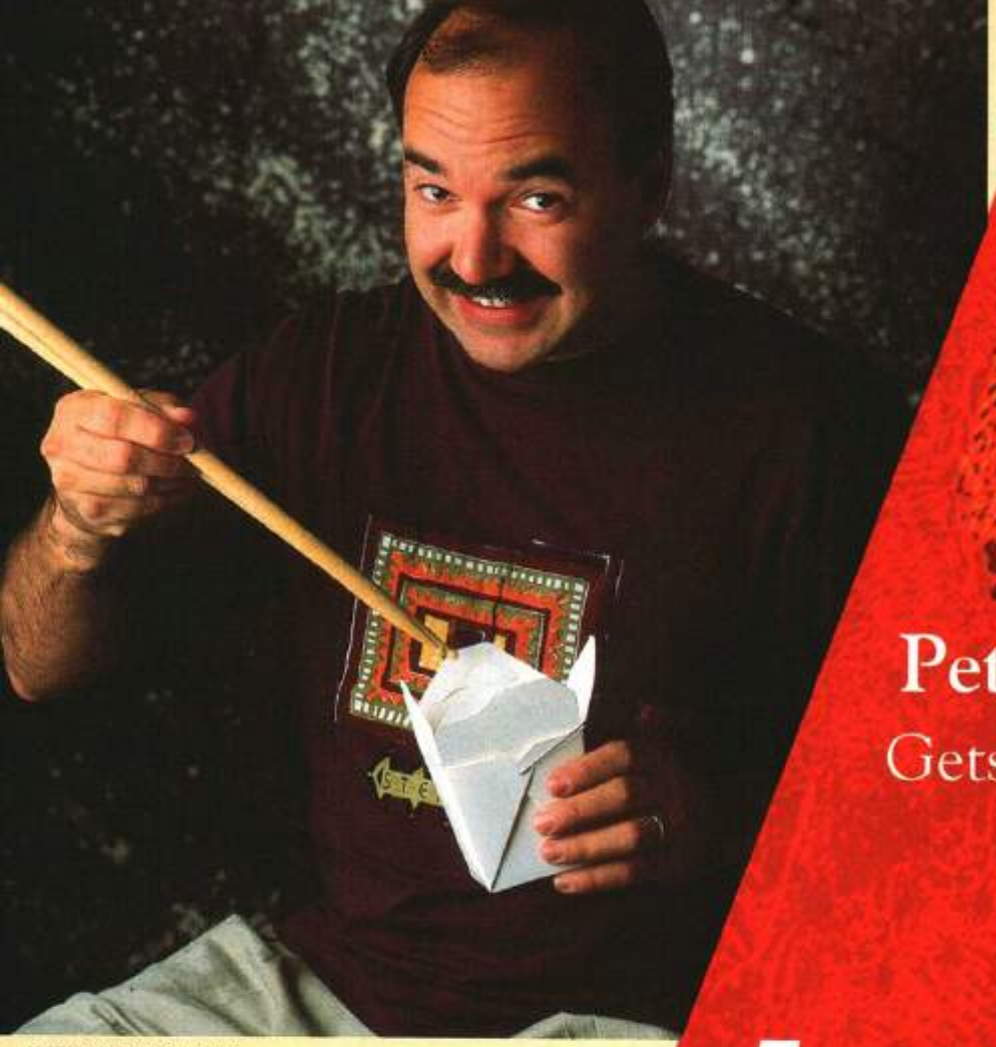
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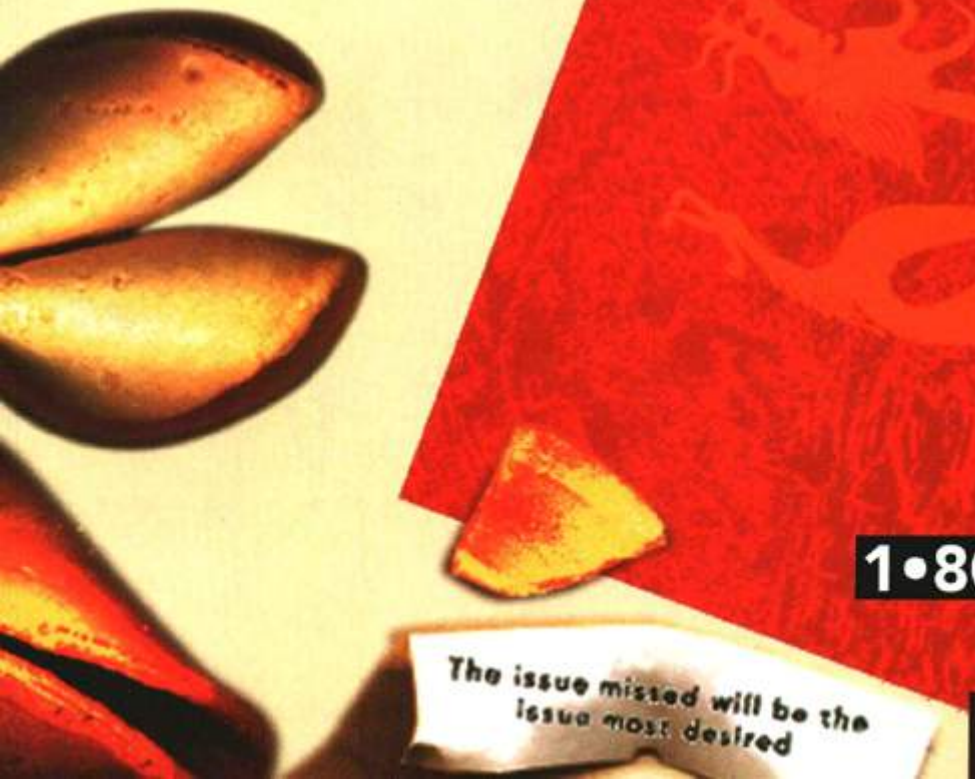
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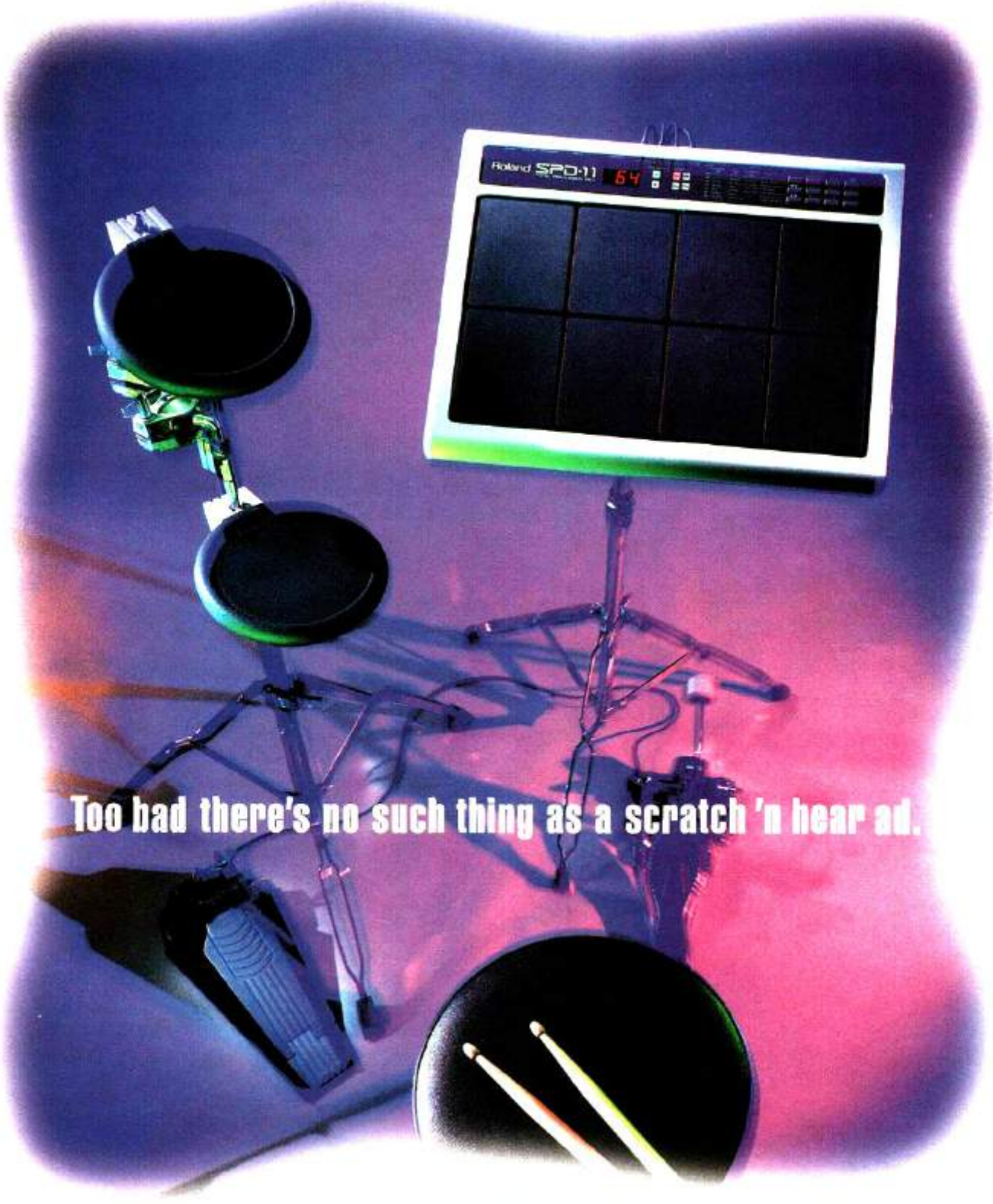
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Roy Haynes

by Mark Griffith

The purpose of this department is to bring your attention to recordings that exemplify the work of major drumming artists. With the information presented here, you'll be able to hear how such drummers evolved personally, as well as how they influenced those who followed.

Many musicians consider Roy Haynes to be the father of modern jazz drumming. Roy has influenced most of today's popular drummers, and he continues to sound as fresh now as he did when he broke onto the scene in the 1940s.

We'll begin by looking back to the 1940s—to the Lester Young recordings *The Master's Touch* and *Live 1949.* During the '40s Young was moving away from swing and towards bebop. This progression found Roy playing at fast and furious tempos and dropping many "bombs" with his bass drum. You can definitely begin to hear in this period how Roy was influenced by his peers, especially Max Roach and Art Blakey. However, the dominating influence of Kenny Clarke, Papa Jo Jones, and Chick Webb are strong and undeniable. This era of Roy's playing is essential in studying the evolution to his present sound and style.

In the '50s Roy was a part of the bebop movement. On jazz innovator Charlie Parker's record *At Storyville,* Roy split the drumming duties with Kenny Clarke. At times it's hard to differentiate between the two, which is actually quite a compliment to Haynes. Roy sounds more relaxed playing in the heart of the bebop era than he did in the pre-bebop style of Lester Young.

In the late '50s Haynes began to sound very different. It sounds as if he began to really learn the way bebop horn players were phrasing, and to incorporate that knowledge into his solos and comping phrases. Roy began playing longer lines, phrasing across the barline, playing 16th-note ideas, and double-timing many of his ideas and solos. His drum sound was also starting to change into the hollow, high-pitched "Roy Haynes sound" that we know today. These changes are documented wonderfully on the Thelonious Monk





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Photo by Aldo Mauro

records *Misterioso* and *Thelonious In Action.* Listen to his solos on "In Walked Bud" and "Blue Monk" for the characteristics mentioned earlier. Monk's *Discovery! With John Coltrane At The Five Spot* has recently been re-released, offering more evidence from this same era. In the late '50s Roy also released the first recording under his own name: a piano trio record called *We Three.* Here

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Roy's musicality is showcased, and the result is a beautiful record.

In the '60s Roy took a break from the adventuresome, ground-breaking drumming he was known for to support another legend of jazz—Sarah Vaughan. His role in this group was different from the one he'd played in previous combos. Playing with one of the greatest singers ever required support and subtlety, and Roy filled this role well live and on the recordings *In The Land Of Hi-Fi* and *Sarah Vaughan With Clifford Brown.*

Roy continued his evolution by playing on another highly influential recording, Chick Corea's *Now He Sings, Now He Sobs.* This innovative record was key in the development of the '60s style of broken time. On it, each of Roy's limbs (as well as the music created) is a lifetime's worth of study. This recording was also one of the first on which Roy played flat ride cymbals—a distinctive sound that Roy still employs. *Now He*

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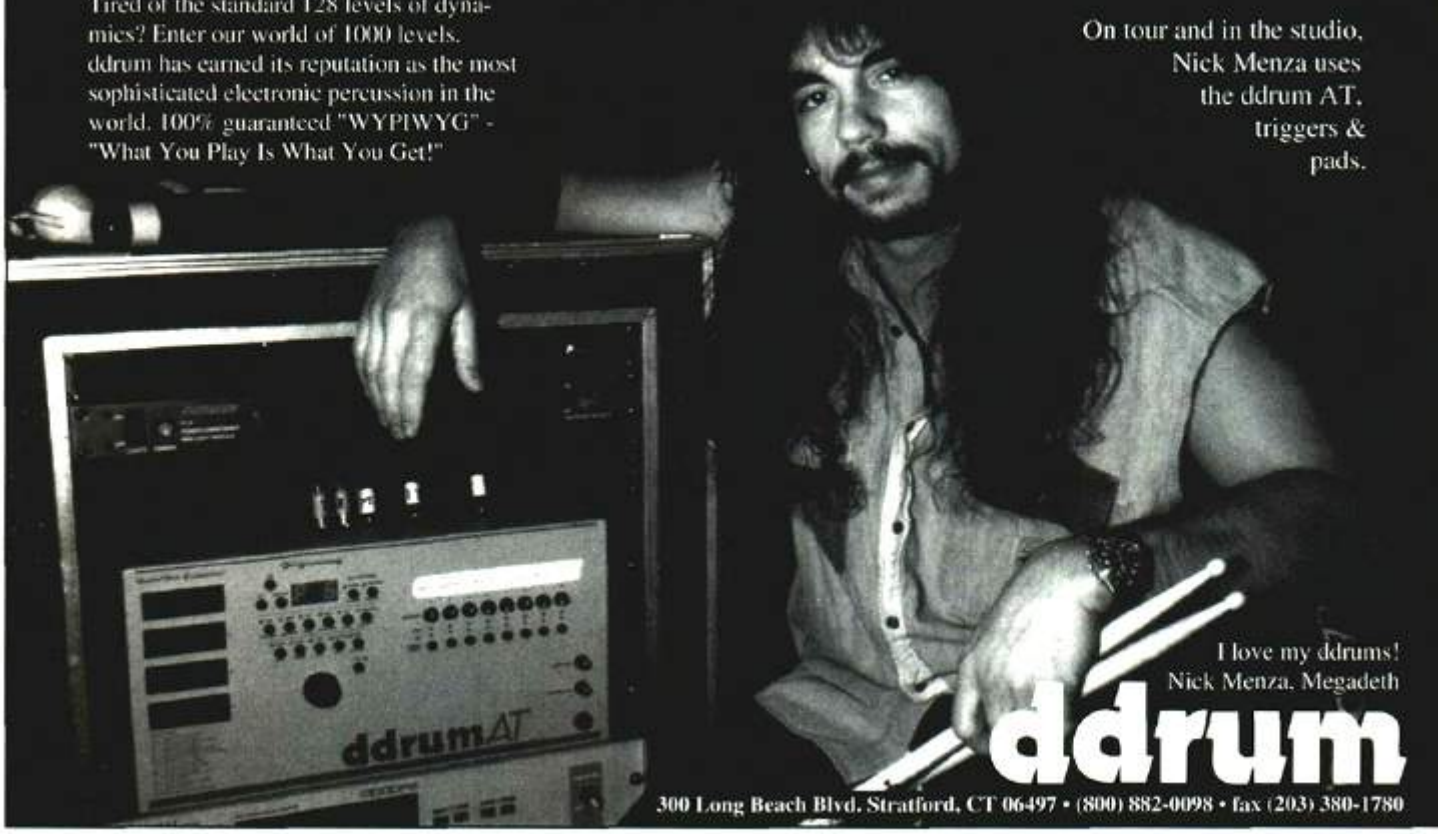
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Sings, Now He Sobs goes beyond mere explanation, it's a one-of-a-kind work. Later, this group also recorded *Trio Music* and *Trio Music Live In Europe.*

The '60s also brought another rare opportunity to Roy Haynes: the chance to sub for Elvin Jones in the John Coltrane Quartet. This band was documented on *Dear Old Stockholm* and *Newport 1963.* Listen to how differently Coltrane plays with Haynes than with Jones. Also notice how two great drummers could play with Coltrane through these drastically different musical approaches, but with the same end result. While Elvin played into Coltrane and sometimes next to him conceptually, Roy played around Coltrane, surrounding him with sound. Both concepts sound wonderful, but are very different. These two discs are priceless. Roy sounds authoritative and strong—while remaining light and airy. This probably comes from the high-pitched drum and cymbal sound we still associate him with.

Roy has also been involved with the avant-garde style. In the '60s he recorded with Eric Dolphy on *Out There* and *Outward Bound* and with Oliver Nelson on *Blues And The Abstract Truth.* In the '70s he played on Gary Burton's *Times Square.* More recently, he played with David Murray on *Black And Black.*

Most recently, Roy played on a trio date with Pat Metheny and Dave Holland called *Question And Answer.* This is a mix of jazz standards and Metheny originals in a spontaneous session put together by Metheny. Everyone is clearly having a lot of fun on this record, and some great music is created.

Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog number information. Following the list are several sources you might want to check for hard-to-find releases.

Lester Young: *Live 1949,* Jazz Anthology, 550092; *The Master's Touch,* Savoy, SV0113. Charlie Parker: *Al Storyville.* Blue Note, CDP785108. Thelonious Monk: *Misterioso,* Riverside, OJCCD279; *Thelonious In Action,* Riverside, OJCCD262; *Discovery,* Blue Note, CDP07777. Roy Haynes: *We Three,* Prestige, OJCCD196. Sarah Vaughan: *With Clifford Brown,* Emarcy, 841641; *In The Land Of Hi-Fi,* Emarcy, 826454. Chick Corea: *Now He Sings. Now He Sobs,* Blue Note CDP790055; *Trio Music,* ECM, 827702; *Trio Music Live In Europe,* ECM, 827769. John Coltrane: *Dear Old Stockholm,* Impulse, GRD120; *Newport 1963,* Impulse, GRD128. Eric Dolphy: *Out There,* Prestige, 7311; *Outward Bound,* Prestige, 7652. Oliver Nelson: *Blues And The Abstract Truth,* Impulse, 5659. Gary Burton: *Times Square,* ECM, ECM1111. David Murray: *Black And Black,* Red Baron, AK48852. Pat Metheny, Dave Holland. Roy Haynes: *Question And Answer,* Geffen, 924293. Roy Haynes Quartet: *True Or False,* Freelance, FRLCD007; *When It's Haynes It Roars,* Dreyfus DRY 36556.

Tower Records Mail Order, 1-800-648-4844; J&R Music World Mail Order, 1-800-221-8180; Audiophile Imports, (410) 628-7601.

The most recent version of the Roy Haynes Quartet has made two records. On *True Or False* and *When It's Haynes It Roars,* they play the classic jazz of Charlie Parker, Sonny Rollins, Miles Davis, and Thelonious Monk, as well as modern pieces by Wayne Shorter, Chick Corea, and Steve Swallow. These recordings, which capture the versatility of this great musician, could also serve as a complete retrospective of Haynes' career.

Roy Haynes is not only a talented musician, but also a warm, gracious man, with a wonderful, biting sense of humor. This often comes to the forefront by way of musical jokes and slaps in the face, as well as an occasional elbow in the ribs during his solos and his group's performances. Roy's respect for the music is always clear, though, and you can always tell that he's having the time of his life making music.

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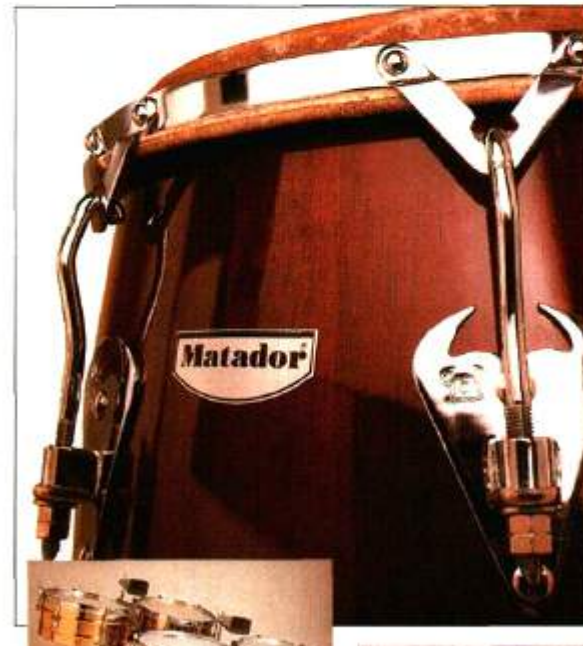


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Cindy Blackman

by Robyn Flans

"I loved to play the drums, so I did. I didn't know what it was going to involve or what reaction people would have. I didn't care. And what I heard from my parents had nothing to do with the fact that I was a girl. Their only objection was the volume and the expense. By the time I started to play out and heard a comment that a girl should be playing flute or violin instead of drums, it was really too late. I love the look of the drums...the way they feel...the scent of the wood. I love everything about them."

So says Cindy Blackman, sometime jazz bandleader/sometime drummer for Lenny Kravitz. "When you're a child and you love something, you don't care what color it is, how old it is, or whether someone else thinks you should or shouldn't do it. You just know what you love and you go on your instincts."

Cindy's instincts led her to beg for a drumset at age eight, although her parents only relented when she reached thirteen. Her instincts also spurred her to take private lessons and to participate in junior-high and high-school bands.

"Band was a great experience," says Cindy, "except when the marches got long and the drum got heavy. It's great for drummers because it teaches you the rudiments. And you have to play them correctly, so you have to be disciplined at an early age."

Around the same time, Cindy began to investigate drummers and accumulate her influences. "A friend of our family was a drummer who had done some playing with Jackie McLean and other jazz artists," Cindy recalls, "and we used to listen to Max Roach together. At the same time, I was listening to drummers like Elvin Jones and Philly Joe Jones. But at that age, my biggest thrill was being able to *see* a great drummer.

"When we were living in Connecticut," Cindy continues, "I heard about a big-name drummer who was playing at an amusement park nearby. I peeked in the door and just saw these fast hands. All I remember was, 'Oh man, I don't know who that is, but he has incredible hands.' Later I found out it was Buddy Rich.



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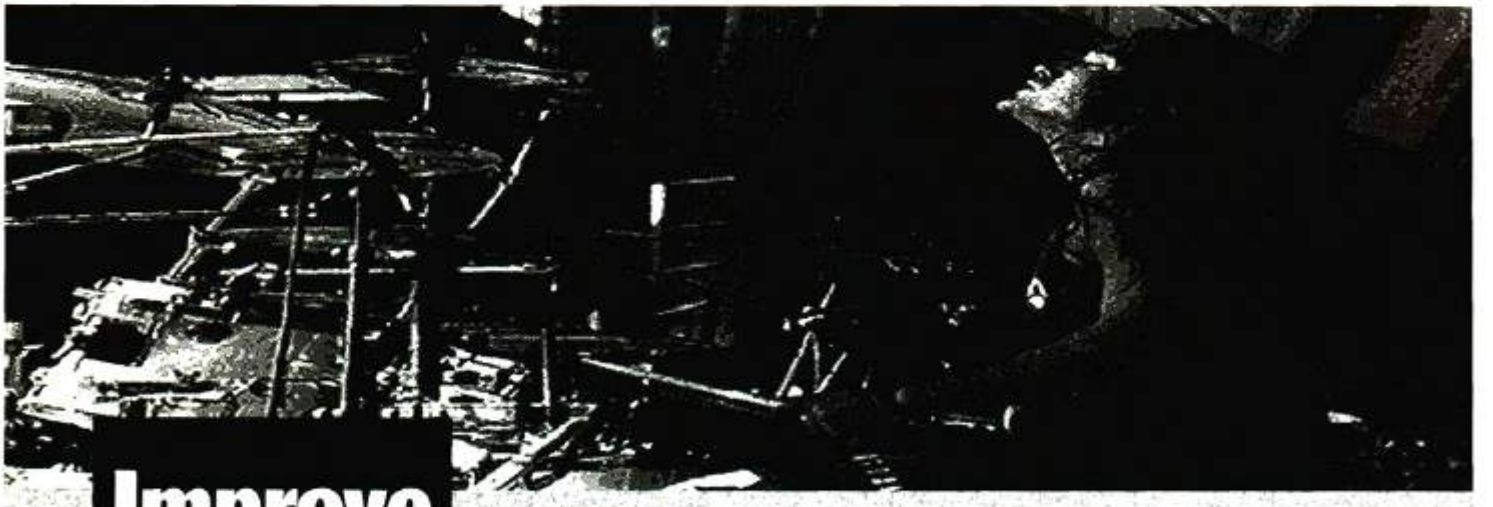
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"A bit later on," says Cindy, "a friend of mine said, 'If you want to be a drummer, you have to check out *this* drummer.' He didn't tell me who it was; he put on Miles Davis's *"Four" & More* and left me in the basement to hear the record. I was blown away. My friend came down afterwards and said, 'You know, Tony Williams was sixteen on that recording.' I went crazy. Then he played *Miles In Europe,* and I was hooked. Tony did a clinic with a bass player near my house. He got up on the drums, didn't say anything, and proceeded to play so much it was over my head. I thought, 'That's the way drums should be approached.' It should be that passionate, whether you are playing softly or loudly. Tony played so intelligently and with so much energy and drive—it was everything I would want to be as a drummer." (Cindy later received a thrill when Williams played on her compositions recorded by Wallace Roney on *Verses.)*

After high school, Blackman attended the Berklee College of Music. "The thought of going to a school that was full of musicians was really appealing," says Cindy. "I also think that competition—in a positive spirit—is very healthy. You're around people who do and don't like your playing, and whose playing you do and don't like—so it helps you to form your musical opinion. I played in all types of bands: straight-ahead, funk, fusion, and Latin. I saw a lot of different people playing different music on all different levels."

While Cindy's three semesters at Berklee were valuable, the experience was primarily intended as a stepping stone. New York was her destination. During the summers of '82 and '83, Cindy paid her bills by playing on the street. In fact, during that time, the production crew for the Robin Williams film *Moscow On The Hudson* came along and thought they would add a bit of authenticity by includ-

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ing the band in a quick street shot.

One of the most important elements of that time frame for Blackman, however, was the relationship that grew between her and Art Blakey. "He was like my father," she recalls, smiling. "In fact, he called me his daughter. If it weren't for Art Blakey, we wouldn't have innovators like Tony Williams and Elvin Jones. He gave us more choices, more variables that we can use. He opened up the drums in terms of independence and what you can do with your limbs. He had drive, great feeling, and great drum and cymbal sounds. And his interpretation of music was incredible. He could take a song and put his stamp on it and make it sound like a whole other thing. Those are musical attributes I really admire."

Work with such people as Jackie McLean, Sam Rivers, Hugh Masekela, Larry Coryell, Angela Bofill, Joe Henderson, and Al B. Sure followed. In 1987, Cindy began to take her own band out. Around the same time, she released her first solo record, *Arcane.*

In 1989, Cindy began a three-year stint with Don Pullen—a gig she says was very important to her. Says Cindy, "I had heard a lot of playing that Don had done, including a trio record he had recorded with Tony Williams and Gary Peacock. I loved the music so much that I called him and left a message that if he was ever looking for a drummer, I'd like to play with him. I didn't really expect to get an answer from him, but he called one day and said he *was* looking for a drummer. I auditioned, and we really locked. I was able to do a lot of growing while I was playing with him. I hadn't worked steadily with any piano trio before. The main difference with that would be dynamics. You can play with a lot of energy, as long as it's under the piano. It's different when you have horns because horns are louder than piano."

Another important part of Blackman's development involved working with

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friends, either on a gig or just around the house. "One version was Wallace Roney, Jacky Terrasson, Clarence Seay on bass, and Antoine Roney on tenor," Cindy recalls. "That band did some gigs that were really nice musical experiences. We were on the same wavelength and had the attitude that we would let directions happen at will. Anything could happen spontaneously, and we would all make it sound as if that's what we had set out to do." Cindy used the same configuration, minus Wallace Roney, on her soon-to-be-released album. "I'm really happy with the record," says Cindy, "because we had been doing some touring in Europe before we recorded. On my other two records, as much as I like them, the band hadn't done any real playing together before they were made."

Cindy cites tracks from a variety of albums as those she's proudest of, including tracks from her recent Muse offering, *Telepathy*. "There's a track called 'Spank,'" she says, "that was based on a little drum groove I was playing. I like to write from both a melodic and a rhythmic approach. The title track of *Code Red* was written both from a melody and a drum idea I had. I play off a vamp on that. I like playing solos, but I also like to play off of things. There's also a ballad on the new album called 'Jardine Secret' that I'm really happy with. It's kind of an introspective, moody piece, and it's kind of sparse. I also like the way the drums sound throughout the album.

"I'm really into the tuning of the drums," says Cindy, "and having them sound melodic and very present. When you record, you may capture that or you may not. On an album I did with Wallace Roney called *Obsession,* the sound I was looking for was really captured. There are a couple of tunes I like, one being the title track and another called 'Seven.'"

In terms of drum-sound specifics, Cindy


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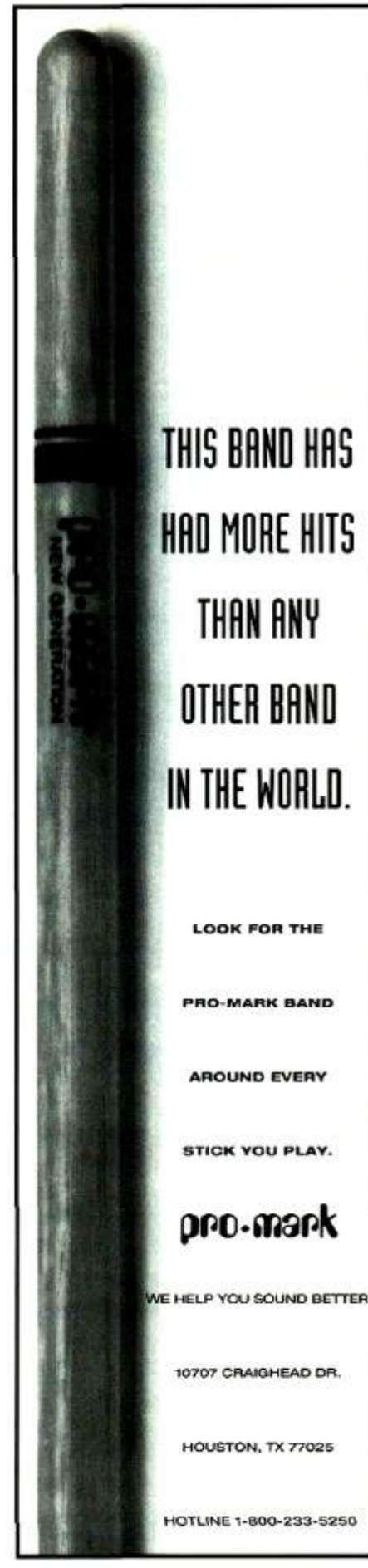

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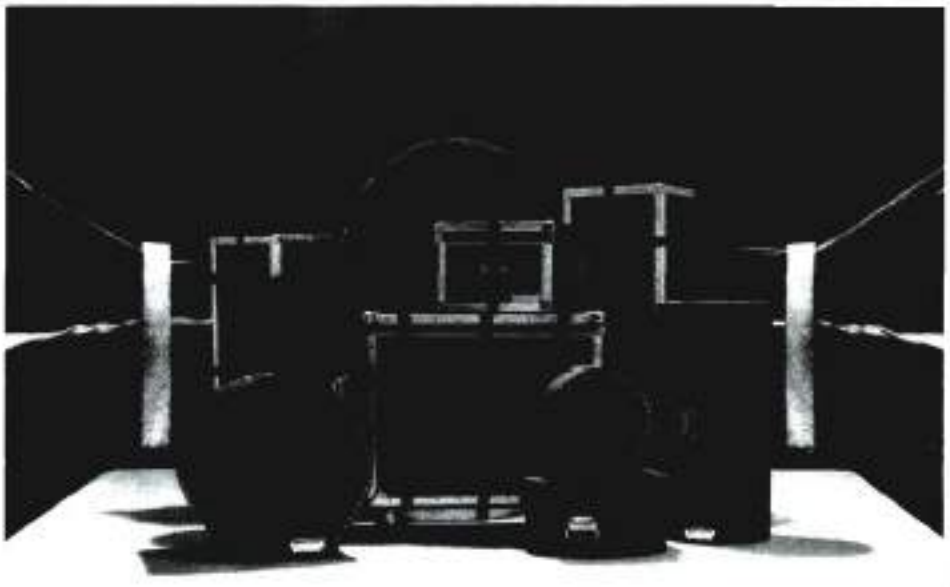
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likes her drums to sound melodic and separate. "I don't think there's any reason to have a million drums that all sound the same," she says. "You might as well just have one drum." Depending on the situation and the song, Cindy tunes her Sonor drums to actual notes or to relative pitch intervals. "When I'm working with Don Pullen," says Cindy, "there are tunings that I think match certain songs. There is one in particular called 'Warriors' that Tony Williams recorded on the record. The way he had his drums was perfect for that song, so I try to tune as close to that as possible.

"When I play with Lenny Kravitz," Cindy continues, "My drum tech, Andy Matthews, tunes the drums. When I come in for the soundcheck, I fine-tune slightly, depending on how it sounds." Cindy adds that she tunes the drums a little lower with a little less resonance for Kravitz's gig than she would for her own gig. "I don't like the drums tuned really loose and sloppy-sounding. I also don't like them tuned so tight that they sound like timbales. I like them tensioned evenly so the drum has an even tone—not too tight or too loose."



Cymbals are also very important to Cindy. She uses only K Zildjians, and says, "I would never purchase any cymbals that didn't have a note and some overtones to make them sound like music. A cymbal that just sounds like a Coke bottle, a piece of glass, or a table top is not for me. Some drummers play cymbals that sound really clear, but don't have any presence or note. They just sound like a stick on a piece of metal. That type of clarity isn't the type I'm talking about. It's clear, but not musical."

Despite her musical attitudes and her talent, Cindy has experienced her share of sexual discrimination. "I went to see a drummer who was playing in New York," she recalls. "I was trying to talk to him—just because I'm a drummer and I like to interact with other drummers. He looked at me and said, 'You shouldn't be playing drums, anyway. You're a woman and women don't play drums. That's not a place for a woman.' I was heartbroken. I went over to Art Blakey's place and told him about it."

What did Art say? "He said a couple of things," Cindy laughs, "but the thing I can *repeat* is, 'Cindy, always watch how someone deals with you, because that's going to tell you what level that person is really on—musically and personally. It's not your problem, it's *his* problem.'

"There was a group led by two horn players who were looking for a drummer," Cindy continues. "One of them invited me down. I played through the charts, and it seemed like everything was going well. The guy who had invited me seemed really happy, but his co-leader didn't want anything to do with my being in the band

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because I am a woman. His partner told me that.

"Sometimes guys don't want a woman on the road because they want to do 'guy things' and they don't want a woman to see. Maybe they think you're going to tell, or maybe they're just embarrassed for you to see them do what they do. Or maybe someone's wife isn't sure of her husband. I can't speak for anybody else, but my main thing is to make music. I have no ulterior motive whatsoever."

Obviously, Lenny Kravitz wasn't concerned with all of the above. Male or female, he knew Cindy was the right drummer for the gig. "Lenny needs a drummer to be concerned with groove, feel, and playing the parts," says Cindy. "When he composes, I think he hears the parts in his head—what he wants the drums to do at a certain point, what he wants the guitar to do, what the horns are doing, and how that all fits in with what the vocal is doing.

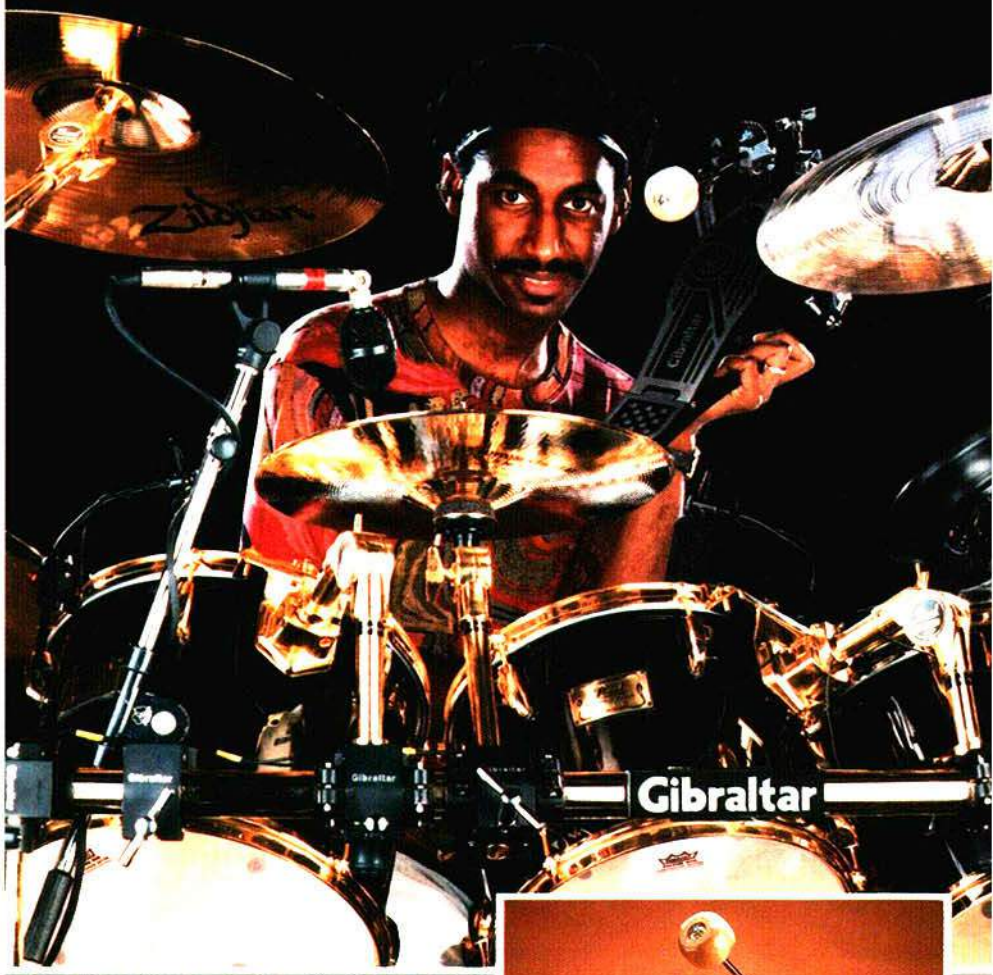
"Lenny's show is hard-hitting," Cindy admits, "but it's not about men being stronger than women. It's about how much heart you have and how much you want to do something. If you want to do something, no matter what it is, you've got to find a way to do it. If you want to play a single-stroke roll like Tony Williams, you'd better go practice it. If you want to play a groove that's tight and hard, then practice it. Your hands don't know whether they're male or female. They just know they need strength in order to make this roll or play this groove."

Blackman is very clear that women should not be discouraged by others. "It's not easy, no matter who you are," Cindy sums up. "Everybody has something to deal with, if you're black, if you're white, if you're male, if you're female, no matter what instrument you play. There's always something that goes along with the territory. Hopefully you'll have somebody who loves you and who you love in your corner, because you're going to need it."

"Don't Get Technical"

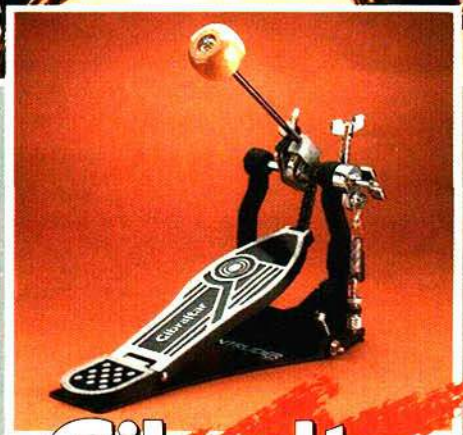
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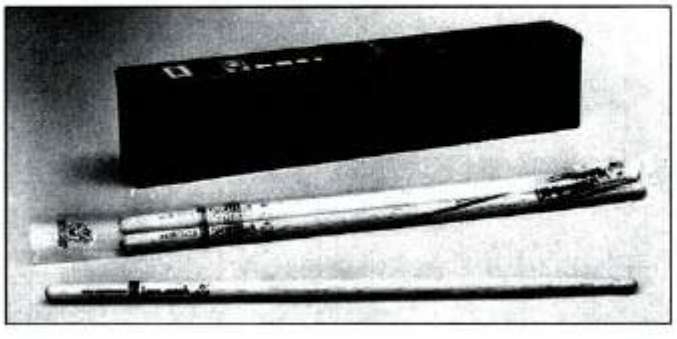
KAMAN

PAS Introduces Club Program

In an effort to encourage junior and senior high school students to further their studies in percussion, the Percussive Arts Society is beginning a Club Membership Program. Senior and junior high school band or music departments may now establish PAS clubs that offer reduced PAS membership rates to percussion students. In addition, these clubs will receive copies of *Percussive Notes* and *Percussion News* for distribution among club members. Club members will be entitled to receive all other PAS membership benefits as well, and will receive guidelines and ideas for special club activities.

According to the PAS, state chapters will benefit too. Each chapter will receive full dues reimbursement for every two PAS club memberships in the corresponding state. For more information about the PAS Club Program, contact Denise Childers at PAS at (405) 353-1455.

Pro-Mark Using "Environmentally Friendly" Packaging



According to Pro-Mark, it has been their policy to use recycled and recyclable material for a number of years. Part of that "environmental consciousness" includes the use of biodegradable inks and recyclable polybags, which the company says are important because they help retain proper moisture content (a crucial factor in controlling stick warp). In addition, hickory remnants and excess material are used in local restaurants and, curiously, a local morgue.

Vic Firth/Hot Drummer Video Promo

Vic Firth has collaborated with the producers of *Hot Drummer* video on a special edition of the video magazine featuring interviews and playing by Rod Morgenstein and Steve Smith, as well as mini lessons from Firth Signature Artists like Dave Weckl, Bill Cobham, Omar Hakim, Peter Erskine, and Gregg Bissonette. The video is only available as part of a special consumer promotional offer and can be obtained by sending three Vic Firth "Matchbox" stick packages and $3.95 for shipping and handling to the *Hot Drummer* clearinghouse. All requests for the video must be received by January 31, 1994. More details can be found in ads in *Modern Drummer* and on posters displayed at local music retailers. For more information or a free catalog, contact Vic Firth at 323 Whiting Ave., Unit B, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.

Drum Companies And Drummers In Charity Work

The **Wood-Whack** drumstick company has established the **Greater Good Fund** to help aid the needy. According to a company statement, "Wood-Whack is a company that believes if everybody shared a little of what they have, everyone would have more of what they need. Therefore we have established the Greater Good Fund, to which a percentage of our profit is allocated." Although the Greater Good Fund cannot currently accept monetary donations, they are actively interested in and open to suggestions concerning areas in which money can be put to the best use. The Fund has already helped to provide a wheelchair for someone who couldn't afford one and made a contribution to an organization dedicated to helping the poor and diseased in Calcutta, and is planning donations to causes for the homeless and AIDS victims. For more information, contact Wood-Whack/The Greater Good Fund at P.O. Box 140168, Brooklyn, NY 11214-0003.

Thomas A. Miller is a drummer in Florida who is very involved in charitable causes, including his **Art Not Drugs** program, whereby Thomas goes into schools, plays various styles of drumming, and speaks out against drug abuse. Art Not Drugs has been endorsed by the Superintendent of Schools in Florida and has been operating since April of 1992. Miller has also been a part of a Muscular Dystrophy Drum-A-Thon, which has raised over $14,000 in its five annual events. The drummer is currently being endorsed by Sabian and Remo. For those who would like to learn more about Miller's activities or contribute to his causes, you can contact him at 2808 Central Drive, Sanford, FL 32773, (407) 323-4690.

The two-day **Drumathon '93** percussion-based "spectacular" was conceived to raise money for the Hwange National Park in Zimbabwe, to assist research and National Park wardens. Percussionists from all backgrounds, as well as non-musicians, were encouraged to become involved in the event, which the organizers aimed at uniting various styles and influences of percussion. For more information, contact Drumathon project coordinators Dwayne and Jay Lacey at 9 Walpole Terrace, Brighton, Sussex BN2 2EB, England, tel and fax: 0273 600143.

Wheels For Peace recently brought together musicians from various bands, including Foreigner, Def Leppard, Madonna, Simple Minds, Guns N' Roses, Wilson Phillips, Bonnie Raitt, David Bowie, the Immigrants, and the Search. The musicians helped to prepare 31,000 pounds of wheelchairs and other adaptive equipment and medical supplies donated by the Los Angeles branch of Abbey Healthcare for shipment to disabled Russians.

Among the drummers who helped out were WFP co-coordinator and Foreigner drummer **Mark Schulman, Matt Sorum, Gregg Bissonette, Tony Braunagel, Tony Thompson, Mike Fasano, Carl Burnett, Larry Aberman, Sergio Gonzalez, and Glen Sobel.** For more information, contact Wheels For Peace at P.O. Box 243534, Anchorage, AK 99524-3534, (907) 346-1584.

Clinics, Contests, Classes

Percussionist **Arthur Hull** recently taught a pair of master classes and led a drum circle at Drummers Collective in New York City. Hull has facilitated drum circles from Moscow to Australia and teaches at the University of California-Santa Cruz.

Simon Phillips recently put on a clinic at the Guitar Center of Hollywood, California for over eight hundred drum fans. According to reports from the Guitar Center, interest in the clinic was so strong that a special stage had to be set up in the shop's parking lot to accommodate all the onlookers who wanted to check out the event, which was free to Guitar Center customers. Phillips, who was sponsored by Tama drums, performed for almost two hours straight. Drummers **Chad Smith, Deen Castronovo, Alex Acuna, and Gregg Bissonette** have recently performed clinics for other Guitar Center stores.





Carmine Appice and Terry Bozzio

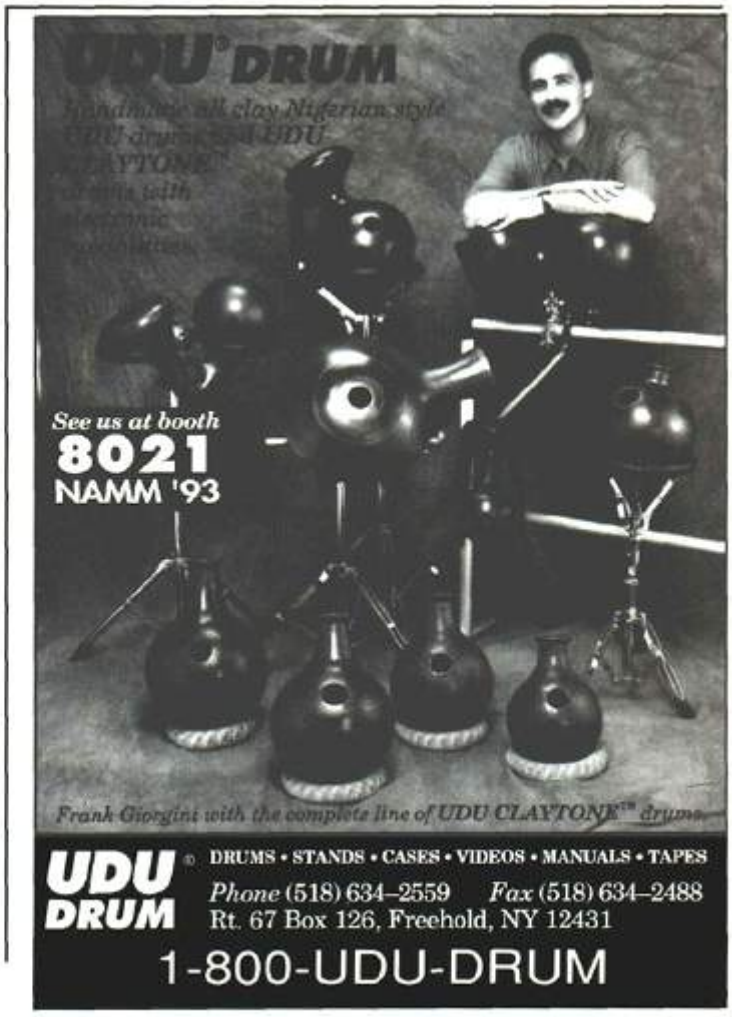
In celebration of International Drum Month this past November, Mapex sponsored **Carmine Appice and Terry Bozzio** on a tour of music shops across the United States. Other Mapex endorsers out on clinic tours include **Bill Cobham, Larry Bright, Mike Terrana, and Mark Schulman.**

In other Mapex news, five drummers recently won an all-expense-paid trip to study with **Bill Cobham** at the Stanford Jazz Workshop as part of the company's recent scholarship program. The program, held annually at Stanford University in California, gives aspiring jazz musicians a chance to meet and play with top jazz players. This year's instructors included Cobham, **George Marsh, and Zakir Hussain.** For more information on Mapex contests and scholarships, write Mapex, c/o Gibson USA, 1818 Elm Hill Pike, Nashville, TN 37210.



Bill Cobham with Mapex scholarship winner Ron Huber

Will Calhoun, Aaron Comess of the Spin Doctors, Paiste clinician **Ed Clift, and Dom Famularo** recently did clinics at Drum City in Sydney, Australia.



Advertisers

Advertise in *Drum Market* and reach over a quarter million drummers worldwide for only $1.25 per word plus $4.25 for an address. (Underline words to appear in **bold type** and add $.50 for each **bold** word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cut off date. Mail ads and payments to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

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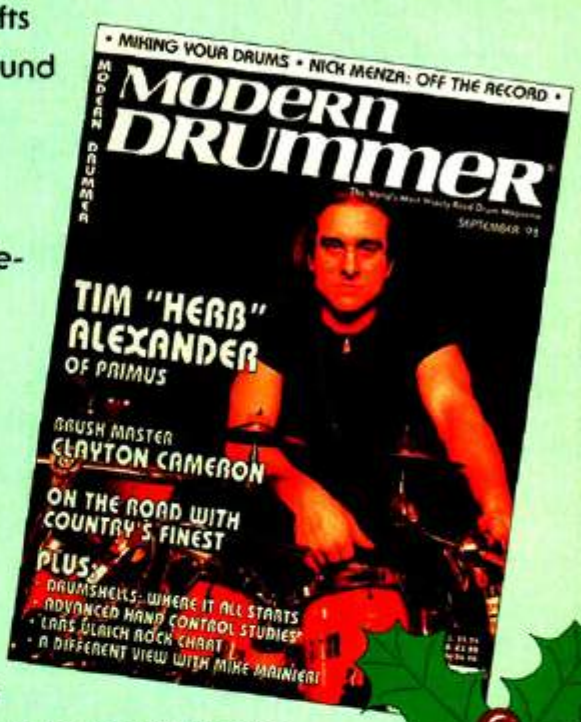
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2. You may send more than one view of the kit, but only one photo will be published.
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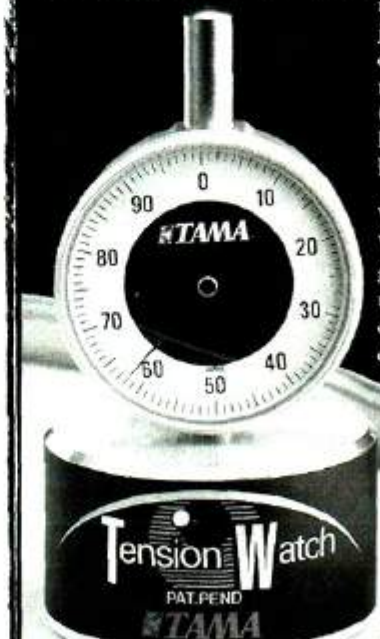
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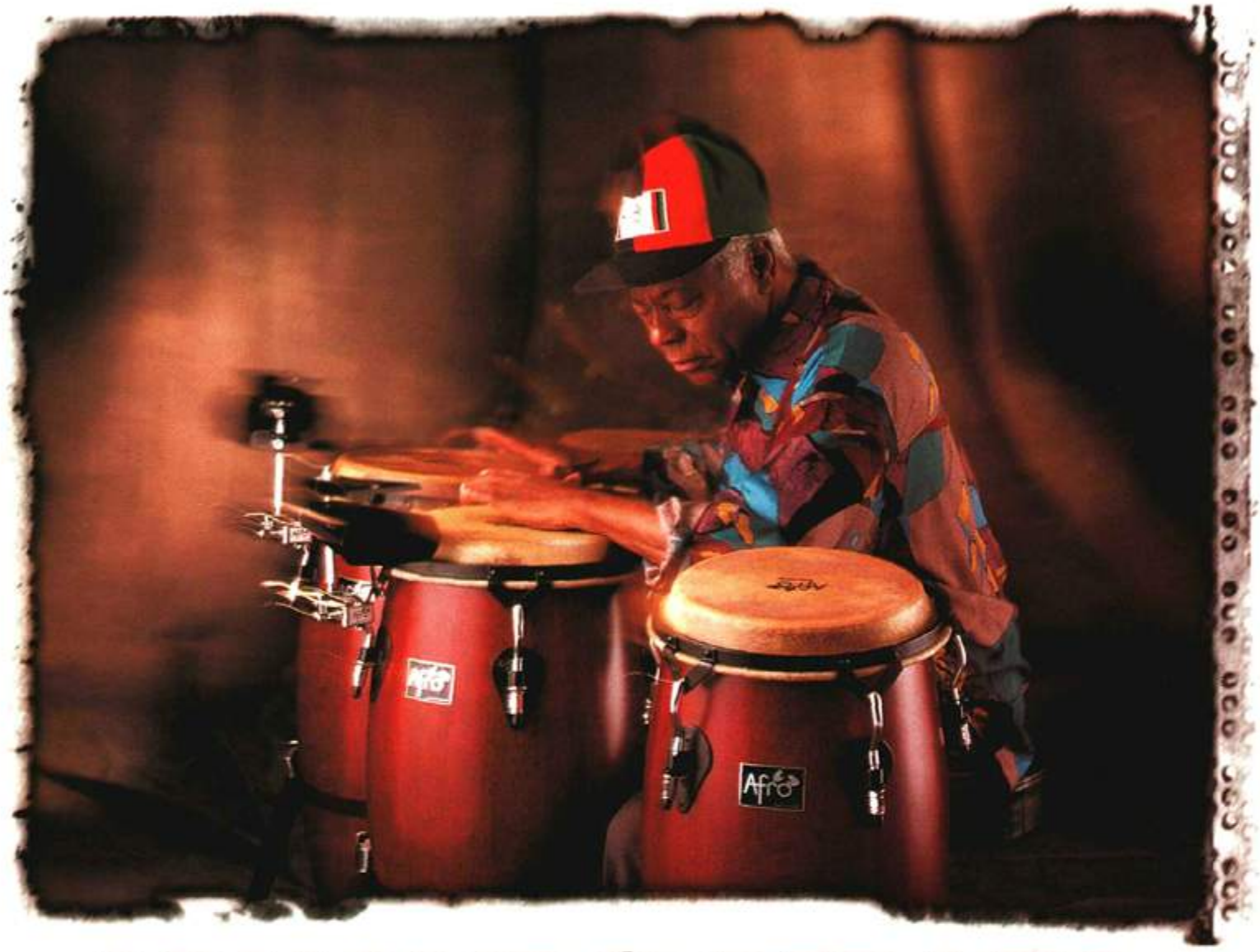


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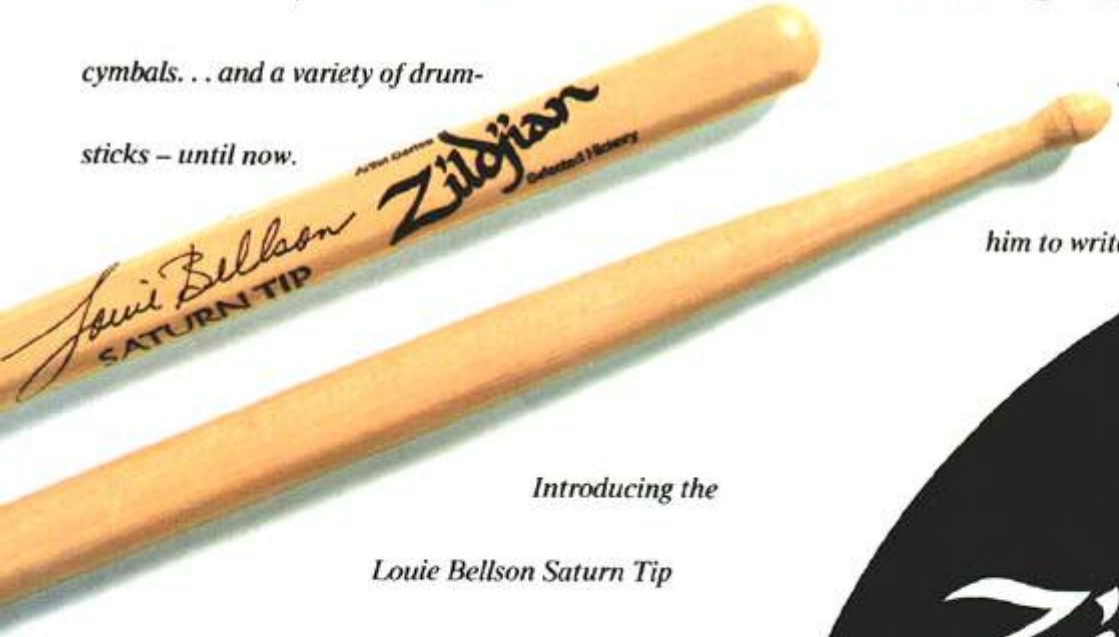
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